Christmas

Dramatic Mirror and THEATRE WORLD

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DEC. 25, 1920

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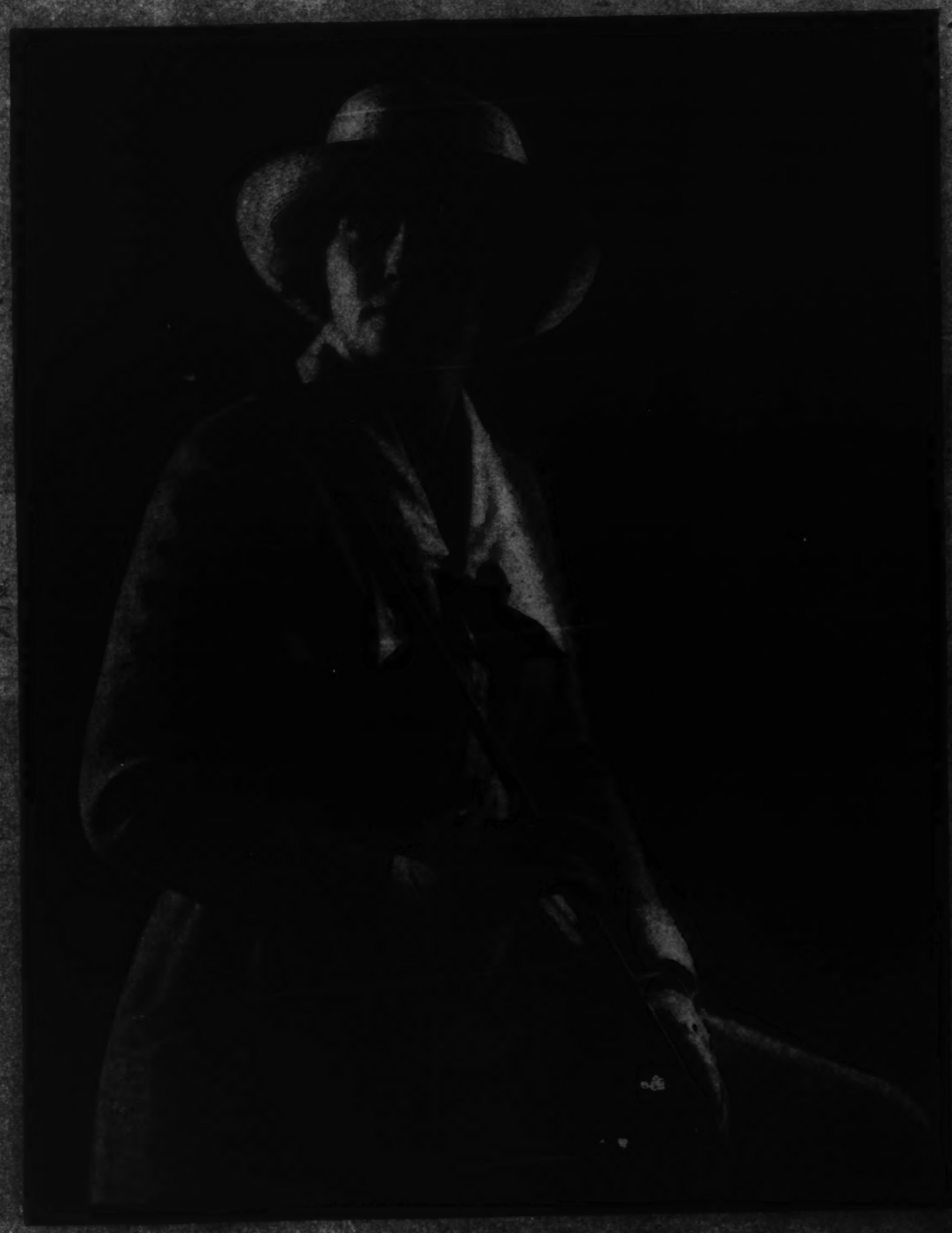

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Peasant costumes from Mitzi's "Lady Billy Company." Entire production costumed by Bergdorf & Goodman Company, New York

Allan Dale said, "the costumes were pretty and artistic and lacking in the garishness that so often disfigures musical comedy."

The Tribune said "quite the freshest and prettiest gowns of the season."

Dramatic Mirror said—"One has become so accustomed to the bizarre dressing of musical shows that it was indeed refreshing to see clothes that suggested ultra refinement."

The entire company, with the exception of Mitzi herself, was costumed by Bergdorf & Goodman Co. 'One has become so accustomed to the bizarre dressing of musical shows that it was indeed refreshing to see clothes that suggested ultra refinement.

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Silk "Underthings"
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Alma Francis posed in this beautiful "Ming Toy" creation

One of the Chiffon Gowns for which

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NEW INTERPRETATIONS

BY

LADY DUFF-GORDON

FOR THE

SOCIAL EVENTS

OF THE

FALL AND WINTER SEASON

OF

1920

GOWNS — HATS

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Mary Collins

Typifying

Art in Dress

as Demanded

by Women of Culture

—

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Early the next morning he telephoned me of his mistake—but I wouldn't hear of changing them. I had had far too many compliments. There isn't the slightest difference to the eye, but thousands of dollars to my pocketbook.

Who wouldn't be perfectly delighted with them? They *are* fascinating. They have all the exquisite coloring of the deep-sea pearls. Sometimes they look *fairly liquid*, they're so full of subdued lights and shifting tints.

Then, too, I'm confident they will bear the closest scrutiny, for even experts are confused by them. Every day I wear them I think they have a creamier, more opalescent color. They never will grow dull, either, for Nataline Pearls are indestructible.

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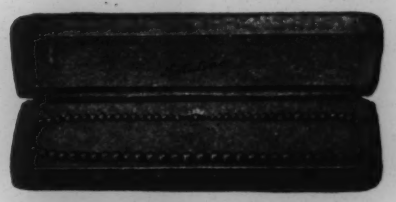

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This duplicate of the genuine has puzzled experts. It is truly an achievement.

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—with diamond clasp, $50

Nataline Pearl Co.—15 Maiden Lane—New York City

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And while cleansing thoroughly and quickly, ANGELUS whitens the skin and gives it that soft, velvety touch you like so much. You feel cool and refreshed after applying Angelus Lemon Cleansing Cream.

4 oz. jar	*(single strength)*	.50
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One pound tin	*(single strength)*	1.50

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Light or Dark

Especially recommended to the profession. Looks natural under the strongest lights. Won't rub off. Positively harmless.

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Adapted by Granville Barker
at the
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in
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A Comedy by Avery Hopwood
at the
Lyceum Theatre
Second Year

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"THE RETURN OF PETER GRIMM"
By David Belasco

FRANCES STARR
in
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A New Play by Edward Knoblock

LENORE ULRIC
in
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By George Scarborough and David Belasco

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By Jean Archibald

"TIGER ROSE"
A Melodrama of the Great Northwest
By Willard Mack
Fourth Season

BELASCO THEATRE
CITY OF NEW YORK

Dramatic Mirror and THEATRE WORLD

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WRAPS
FURS

Mary's

Have Designed for the Smart

WINTER RESORTS

Large Drooping Hats

AND SMALLER EFFECTS

of Pastel Silks with light touches of Fur. Also of Corrugated Zelephane and Zelephane embroidered silks in combination with cire satin.

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EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

"VALAZE"
Beauty Preparations

And throughout the coming autumn and the harsher winter they will remain equally flawless,—these same complexions,—if they will be allowed to continue under the same expert guidance and under the influence of the same unfailing Beauty Aids.

FRECKLES, SUNBURN AND TAN.
Valaze Beautifying Skinfood, removes discoloration, sallowness and freckles; moderates and prevents lines and wrinkles; insures a clear, soft, exquisite complexion. Price from $1.25.
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Valaze Whitener, completely hides redness or discoloration of the skin. Will not rub off during the dance. Constitutes a boon for evening functions. Price from $1.00 up.

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Georgine Lactee, overcomes looseness and sagginess of the skin on the face, throat and around the eyes. Price $2.75 and up.
Roman Jelly, remedies and prevents fine lines and relaxation of the skin. Price $1.50 and up.

There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

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Helena Rubinstein
of Paris and London

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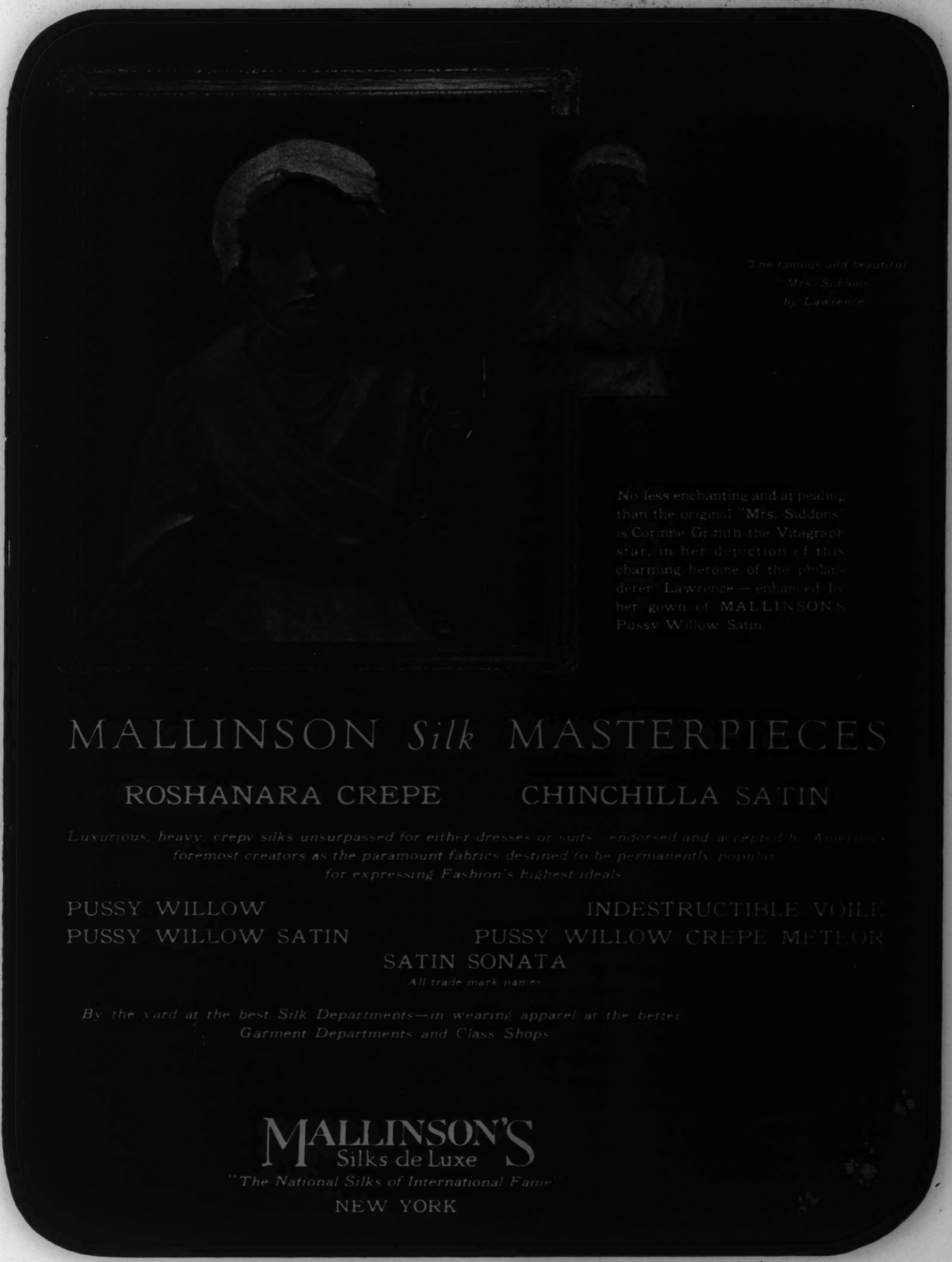
The famous and beautiful
Mrs. Siddons
by Lawrence
No less enchanting and appealing than the original "Mrs. Siddons" is Corinne Griffith the Vitagraph star, in her depiction of this charming heroine of the philanderer. Lawrence — enhanced by her gown of MALLINSON'S Pussy Willow Satin.
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MALLINSON'S
Silks de Luxe
"The National Silks of International Fame"
NEW YORK

MARGARET LOOMIS — *The spirit of the first Christmas as it appeals to Miss Loomis, leading woman in Paramount pictures*

Merry Christmas!

Harry W. Savage

Trixie Triganza

Al Woods

Ned Wayburn

Thos. J. Quinlan

Geo. L. Ida

Conrad Bran

Jacob Ben Ami

Ed. Shannon

C. B. Dillingham

Delysia

Arnold Daly

Frank A. Keeney

Edna Bates

Ed. Comstock

J. H. Haverty

Eddie Cantor

Ray Dooley & Eddie Dowling

Wm. Fox

Wm. Spiegel

J. Stuart Blackton

Sam A. Scribner

Ernest Gleadinning

Dazie Welford

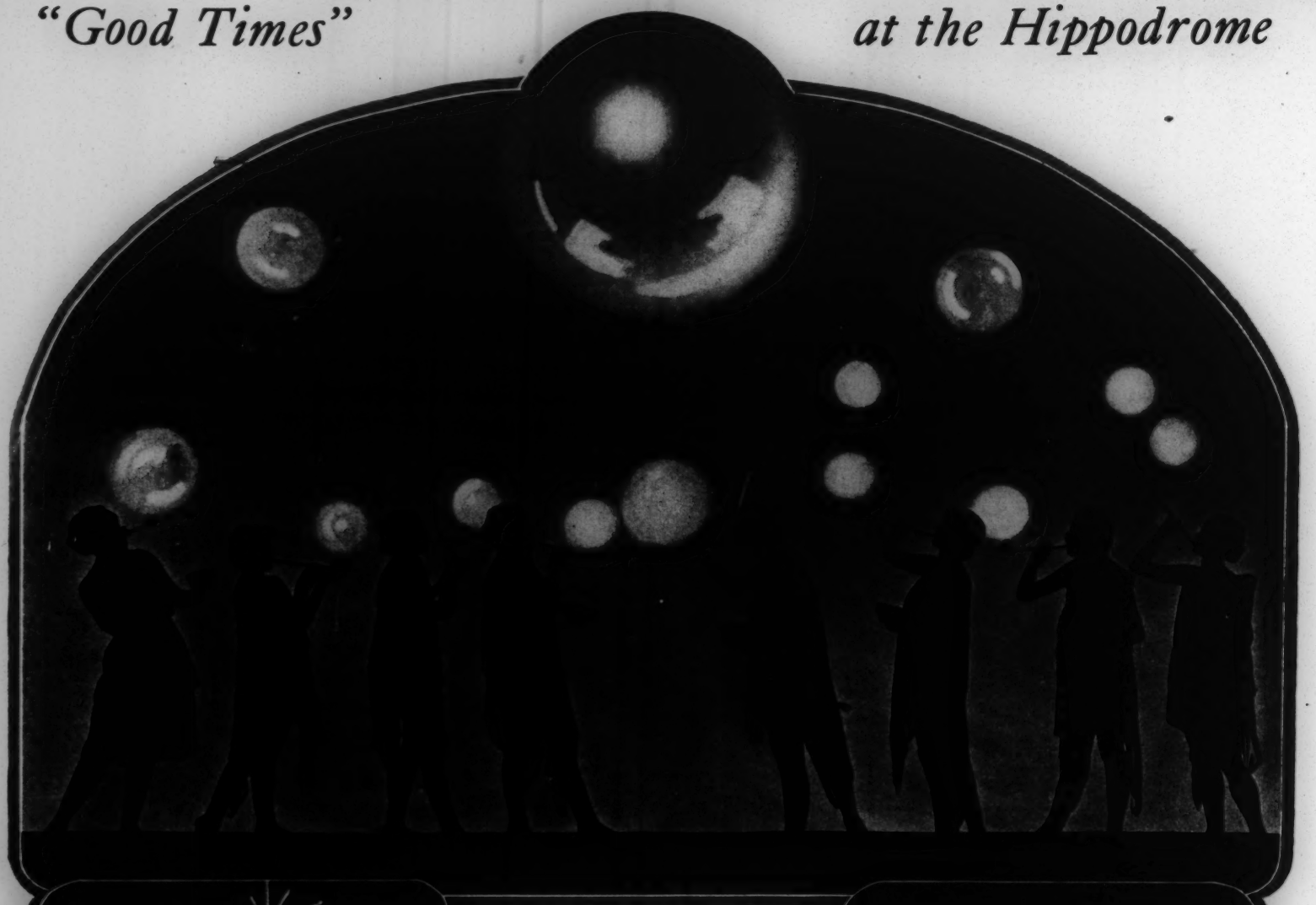
Watterson R. Rothacker

Seymour Brown

J. P. Stanley

Elisabeth Risdon

"Good Times" at the Hippodrome



Belle Story, the prima donna of "Good Times," is a veritable fairy princess with her silvery gown and her starry headdress

In this season's Hippodrome show which bears the appropriate title of "Good Times," no one number offers more to the beauty-seeking eye than the bubble dance en silhouette

Below, our old friend, "Poodles" Hannaford, sits disconsolately with his trusty umbrella at his side, waiting for it to rain

Nanette Flack lends her beauty and vivacity to help make the present entertainment the best that the Hippodrome has ever offered

Page S. Jay Kaufman!

I OFTEN wonder why the managers advertise the opinions of critics.

There are so many reasons against doing it.

The opinions of critics are never the same. Or rarely.

One critic says, "This is the greatest play of the decade."

Another critic says of the same play, "It is hopeless."

The opinion of the critic depends on the LIFE of that critic. And what he LIKES arises out of the LIFE he has lived. His training. His home. His food. His wife. His friends. His library. His travel. On what he LIKES. He may happen to like the highbrow and he therefore must color anything he finds isn't highbrow.

A critic may be provincial or he may be blase. It is always in what he writes.

The readers have come to know these things. And they know that the critics are never average men like themselevs and so what pleases the critics often frightens the average theatregoer.

Adalph Klauber, who used to be a critic, became a manager. And in advertising one of his productions what do you suppose he did? He used the opinions of lawyers, doctors, architects, business men and bankers, as AGAINST the opinions of the critics.

And he said in the advertisements, "If you are a lawyer and Mr. So And So who is a lawyer liked the play doesn't it seem safe to assume that you will like it?"

• • •

On Chorus Men and Conductors

Bravo, J. C. Huffman.

You have eliminated the chorus man from the coming Winter Garden show.

And you will eliminate the obstreperous conductor.

Bravo.

The only director who ever seemed to give any attention to the chorus man so far as I have observed is Edward Royce. You may have noticed that the Princess Theatre productions rarely had any of the effeminates which made chorus men a joke. Ned Wayburn did good work when he insisted that chorus men learn how to dance but he didn't keep out the objectionables.

And the conductor who gave an individual performance has been as much of a nuisance. Oscar Radin at the Winter Garden is one who knew that his business was not to compete with the artists. Even when Al. Jolson talked to him the Radin answers were always an aid. And never hurt a scene.

Bravo J. C. Huffman.

If only you will keep out of sight during the changes of scenes on first nights.

• • •

On Two Books

I have just finished reading two books written by managers.

They are not new books.

But you know. There are all sorts of books published these days. Too many. And there are so many one must read. That is must read quickly. Read as soon as they are published. Other books one puts aside until one has someone to whom to read them. Or with whom to read them. Or until one goes vacationing. And then there are books one puts off until one MUST read them.

I am sorry that I didn't get to the reading of these two books sooner. One is the Winter "Life of Belasco" (Moffat Yard).

The other, "The Fighting Man" (Bobbs) Merrill by William A. Brady.

They are theatre. And histories.

If you love the theatre or if you work in the theatre and want to be better equipped read the Winter book. It is often trite and dictatorial and puritan. But it is a help. A help to anyone who would be helped.

• • •

On a Senator

Hank Dixon, the demure, is about to become a candidate for the State senate.

I hope he is elected.

But.

There are a great many things the theatre needs. Needs which legislation can give the theatre.

Will he remember those needs? Or will he become the usual politician?

• • •

On "Passion"

I hope you have seen "Passion."

If you haven't you will. It is the sort of thing that will be "circused." Every picture theatre in the country will eventually show it.

When you see it study it. It has any number of values. Values from the picture fan's standpoint and from the standpoint of those who have a hand in the making of pictures.

I have seen it twice. Each time there were any number of directors and producers of pictures there. Doubtless it will result in a great rush of costume pictures. Notwithstanding that there has always been the cry "The American audiences do not want costume pictures." But then that's the usual thing. There are all sorts of expressions that get hold and become traditions. Until someone comes along and produces something which shows how absurd the tradition is. Then they explain that success away by saying that it is an exception. They will not see—will not—that it is not an exception but THAT IT IS EXCEPTIONALLY FINE, and that anything EXCEPTIONALLY FINE succeeds This is, alas! an age of labels. The label, "It will not make a picture" is the deadliest of them all.

As to "Passion" the greatest quality we find in it is that the "extras" seem to be stars.

PEARL REGAY

Now playing the big time with her celebrated jazz band

¶ Do you want to go into mourning?

¶ For the death of your rights?

¶ Then do nothing about this Sunday closing nonsense.

¶ The prohibition laws were simply the beginning.

¶ The Sunday closing is the next.

¶ The anti-tobacco workers have been at work for years.

¶ Then what?

¶ And it is your fault. Yours and mine. We all talk a lot about it but what else do we do? Nothing.

¶ If we begin a movement to fight will you join that movement? If, as he has promised, Augustus Thomas heads the fight, will you join it?

¶ Sign your name and address on the margin below.

¶ Tear out this page and mail it to me at 133 West 44th Street, New York.

¶ You will immediately be entered as an opponent of the Blue Laws.

BERTHA KALICH

Whose extraordinarily interesting portrayal of the character of Lilla Olrik in "The Riddle: Woman" adds another portrait to her distinguished gallery of parts. Mme. Kalich's rich art is given full scope as Lilla—a part entirely different from her previous work in "The Kreutzer Sonata" and "Marta of the Lowlands," and, if possible, of greater interest

Broadway Buzz

FROM LOUIS R. REID

"PLANS to Curb Air Traffic Over City," shouts a headline in the *Herald*. If the *Herald* keeps this headline standing it will be more appropriate ten years from now.

• • •

With Apologies to H. C. Witwer

"Two actors met in the Lambs' Club. 'Where are you living now?' queried one. 'Long Island,' said the other. 'I suppose it's a garden spot?' presumed the first. 'It is. Mortgaged Gardens,' replied the second. Then they both took the air."—RIALTO RAMBLER.

• • •

Morris Gest has a standing offer from Winchell Smith of $100 a week for life in case he goes broke in producing Oriental spectacles. Now let him go the limit with no fear of the police or the poor house.

• • •

Has He Read It Yet?

Sir: A young actor of literary inclinations had been stocking a little library with the works of famous authors, past and present, which included a fine set of Rudyard Kipling. For several years he had kept his wife's parents under his roof. A squabble took place. The wife's relatives became indignant and by way of showing anger moved out while the actor was playing a matinee. With the van went the actor's library. When the thespian discovered his loss he found consolation in the fact that as long as he had known his father-in-law the latter had never even read the headlines in the newspapers. Yet he took Kipling. And so the actor dramatically ejaculated: "He's a better man if he reads Gunga Din."—H. R. T.

• • •

Cotton Pickers

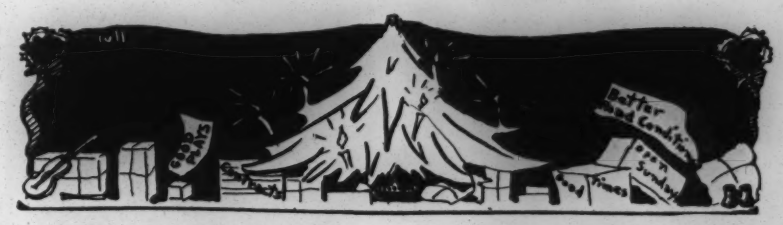
"A stock exchange owned and controlled solely by negroes is to be opened in Harlem about the first of

the year."—*News Item.* Suppose the negroes invest heavily in cotton. Suppose these investments eventually control the cotton market. Will not the negroes of Harlem then control the South? Fancy that, John Sharp Williams!

• • •

There's a Reason

Former Deputy Police Commissioner Harriss says we need more policemen and points to London, where "Scotland Yard has 25,000 policemen." Perhaps Scotland Yard was compelled to double its force because Conan Doyle in his Sherlock Holmes stories, represented its men as the stupidest of mortals. Crooks must have invaded London in hordes as a result.



The Dog Days Are Late

Sir: Can it be possible that the Broadway stage is actually going to the dogs? Taxie, the vaudeville headliner, has been photographed in preference to many reigning beauties in human form. Ginger, the Pomeranian in "Daddy Dumplins," almost stopped that show and threw the New York press into a tumult because of his sudden disappearance and reappearance. Then, as a howling climax, a police dog bites Delysia, compelling her to remain at home and causing "Afgar" to lose a performance.—B. S

• • •

Both the *World* and the *American* have a department headed "More Truth Than Poetry." Now which one really has the more truth?

• • •

The Hopelessness of Reformers

Dr. Wilbur F. Crafts says that the "vamp" is a menace to our men. Such an observation stamps Dr. Crafts as a typical reformer. Such men—always gullible, always seeing menaces—could not help but be reformers. Perhaps, after all, he represents the law of compensation. We can't have everything. We must have an occasional menace, even though it is only a vampire. If Dr. Crafts' field glasses were really in focus he would have to agree with the majority of men that the "vamp" is not a menace. She is too obvious, too studiedly exaggerated, too theatrical, to constitute a menace. She can harm no man who has a grain of wit or intelligence. Let the other kind fall if they must—the world will not care a great deal.

• • •

The height of optimism: The marriage of a young couple the other night at the base of the Statue of Liberty.

• • •

The Good Old Days Were Hard-Up Days

A San Francisco newspaper is running serially a life of Frank Bacon. California is billed with posters reading: "He made a million." The other day Mr. Bacon received a telegram from E. J. Gilroy, of Marysville, Cal. It read: "Hear you made a million. Telegraph me that four bits I lent you when you were advance man for the Big Brothers Minstrels back in the seventies. I want to go to the movies. Merry Christmas."

• • •

"Armenia Signs Pact—Loses Territory," informs a headline. International diplomacy seems today to consist of signing pacts and losing territory.

Author, Author!!

"Shakespeare, Barrie, Shaw and Cohan might have written 'The Tavern,' reads a poster in the subway stations. Other plays and authors might be similarly emblazoned before an unsuspecting public with amazing results. Harry B. Smith, Robert B. Smith and Zelda Sears might have written "Lady Billy"; Willard Mack, Owen Davis, and Dodson Mitchell might have writen "Cornered."

• • •

Off again, on again, Constantine.

• • •

He Has Learned His Lesson

Music—Beethoven's Minuet—accompanied the payment of taxes in Cleveland last week. Treasurer Boyle, a man of excellent foresight, believed that music of the masters would have a soothing effect upon the taxpayers. But he reckoned

wrongly. Though "some of them," as he said, "seemed a little quieter," the majority protested loudly at the amounts they had to pay. Mr. Boyle should have had Beethoven played in jazz. It would have had the desired effect.

• • •

"With the Puritan Sunday campaign of Drs. Crafts and Bowlby well started," it occurs to J. K. L. "there must have been a general premonition that inspired so many blues songs during the last ten years."

• • •

She Was Born in America

A special cable to the world states that Lady Astor dubbed the House of Commons a lot of "old women." Lady Astor knows the value of publicity. She might have called the Commons a body of intelligent and vigorous men and not received one line of space in the papers.

• • •

Undecided

"Justine Johnstone has just been proclaimed by Paul Helleu, the famous French etcher, as 'the most beautiful woman he has ever seen.'"—(Press agent's bulletin). Last week it was reported that Helleu had proclaimed Rubye de Remer as the most beautiful woman he had ever seen. Let us get this thing right. Which one is the most beautiful.

The correspondence between "My dear Mayor Hylan" and "My dear Commissioner Enright" is becoming heavier every day.

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Clothes Make the Crook

A man assaulted and robbed in Brooklyn described his assailants as "well dressed young men." And the other night the police rounded up seventeen crooks who were wearing dress suits.

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De Valera may be locked up in a Fifth Avenue club. That would account for his disappearance.

• • •

A Harsh Word

"There are to be no chorus men in 'The Passing Show of 1921,'" says J. C. Huffman, who is directing the production. "The chorus will be exclusively feminine." There's a deal of meaning in that word "exclusively."

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And choosing the South goal, Ona Munson announces she will have only chorus men in her new revue.

• • •

Who is the friendliest person in the world these days? Of course, of course, the elevator boy.

• • •

Going to Marion was a simple thing for Bryan. It lies in the Chautauqua belt.

• • •

Why, the Idea!

Robbers are operating with a sense of the ludicrous these days. Here are a trio of highwaymen who break comically into a hotel room in the grotesque belief that they were going to make a haul. Had they been more

serious in their pretensions they would, of course, held up the waiters or the bellboys. Robbers cannot afford to have a sense of humor. They must take their profession more seriously.

• • •

Of Course Not

The Interborough asks for a flexible fare which would permit it to charge eight cents for a ride or three cents if the conditions warrant it. But do you seriously believe the conditions would ever warrant a three cent fare?

• • •

Progress in America

We don't seem to hear so much now from those patrioteers who on every occasion used to rush into print with their professions of 100 per cent Americanism.

• • •

And now for a wave of crime plays.

Mother O' Mine

By Bernard Sobel

WRITING this article has been a difficult task because the person most concerned in making it interesting—the mother herself—has been unwilling to provide the material for it. In every instance, when she was requested for information regarding herself, she would reply:

"No. I do not care to tell you anything about myself. The world is not interested in me. It is my child who counts and who has made the success. I do not care for attention. If you want more information though, about the things that my son or daughter has done, I can tell you wonderful stories. I am and have been only a conscientious mother."

Yet It Is Just Modesty

of this sort which has made the mothers of stage stars able to accomplish great deeds. Most of them threw their personal ambitions into the past at the birth of their children. Then, in addition, they relinquished the pleasures of social and public life. Their careers have not been easy ones, for they have had to fulfill the complex duties of a mother, a business manager and an art mentor. They have had to care for the health of their children simultaneously, for health is the first requisite for stage success. In some instances, they have had to manage on limited means while commercializing the services of their children to the best and most dignified advantage. They have had to be the constant critical directors of their children, guiding their ambitions and developing their talents.

This last task has been the most important of all, from the standpoint of art, and just how mothers accomplish it is part of the divine mystery of motherhood, for, though they may have no actual training of an artistic nature, they appear to know, by instinct and inspiration, the fundamental requirements for artistic success. Equipped with this rare knowledge, they select the proper teachers and schools; and choose the most suitable mediums of expression; and sometimes actually instruct in the details of the art itself.

Physical Hardships

they know also, for they are often compelled to endure the early discomfort of one night stands, the long rehearsals, the countless disappointments, and the perpetual interviewing of managers and agents.

The story of each mother varies with the achievements of her child.

Perhaps there is no more beautiful example of mother love in the stage world than that which Mrs. Jerry Cohan has shown for her boy, George M., throughout the long years of aspiration and accomplishment. That this love still flourishes and exerts a powerful influence was proved publicly recently when George M. Cohan established his peace with the Friars Club because his "mother wanted him to do so."

How many business men of today, well known and prosperous, would be willing to admit to the public that they do as their "mother wants them to do"?

Yet Mr. Cohan states that he is a firm believer in the wisdom of parents and that even though he is now a father himself, he still respects the teachings of his mother.

"When I was a youth," he continued, "my parents gave me the liberty

To Make My Own Mistakes

They were never arbitrary in their rule, but always gave the silent impression that if my mistakes were serious they would help me correct them. Thus I developed a certain independence which has been my chief asset in business and stage life.

"But even now I go to my mother for the discussion of plans and projects. Her conservative judgments, based on years of practical experience, make her still a wise concillor and helper."

Mr. Cohan's friends and the men and women associated with him in business—and these last are his most enthusiastic friends—speak often of his affection for his mother and declare that he is never too busy to give her a welcoming kiss.

Recently he provided her with a beautiful country home which he has repeatedly refused to sell at a handsome price because she has become

Attached to the Place

It is at her winter apartment that he has his holiday and birthday dinners, time of reunion and reminiscence.

Perhaps there is no instance in the world of the stage in which family love and cooperation has had to do so much for the development of genius as it has in the case of Mr. Cohan.

Before he was ten years old, he used to visit an aunt in Brookline, Massachusetts, who fitted up a playhouse for him where he gave shows for the children of the neighborhood. Here, he began, unconsciously, that study of human nature which has led to an unrivalled understanding of people and things. He himself selected the children that he wished to use in his plays and then he constructed scenes and characters suited to their particular talents.

At twelve years of age, he began writing songs. He wrote them under the name of George Michaels, adding the "s" to his middle name. Finding a sale for his songs, he decided to try his hand at writing sketches, developing his plots and climaxes, taking them often from actual experiences in his family life. What money he made, he deposited secretly in the bank, without realizing that there might some day come an emergency which would demand every penny that he had earned.

The emergency did come; for one day, his father entered his home and made the serious admission that he had been unable to raise the regular payment on his $10,000 life insurance policy.

"Don't worry, dad," said young George, with generous alacrity, "I've got enough saved up to help you out," and before anyone had a chance to ask a single question, he rushed over to the bank, and made arrangements for paying off all the payments on the entire policy.

GEORGE M. COHAN AND HIS MOTHER

An interestingly sentimental photograph taken at the actor-producer's home at Great Neck

NAN HALPERIN AND HER MOTHER

Mother is always in the background pictorially and otherwise and Miss Halperin lays most of her success to this fact

This incident had a lasting significance as it proved to his family that the youth had business acumen as well as artistic talent. It was his sister, Miss Josephine, though, who was first to recognize his latent power as a dramatist, and who urged him to make a serious study of dialogue and plot structure. When her mother would boast proudly of little George's ability to lead an orchestra and to play the violin, Josephine would shake her head wisely and prophesy:

"He will do greater things than that she said," for some day he will be a writer of plays. He has an intuitive knowledge of human nature; he knows people's ways; he knows their desires and ambitions; he knows above all, how to make them happy and optimistic."

That he knew these things, he proved in his first long play, "The Governor's Son," an elaboration of a vaudeville sketch. Since this first play, he has repeatedly demonstrated his powers. His last production, "The Tavern," is one of the most distinctive works of present-day drama, a fine example of sustained travesty, a travesty which juggles with all the stage devices of the dramatists of the past and which suggests possibilities for the dramatists of the future.

Margaret Talmadge, the mother of the three amazingly talented Talmadge sisters, Norma, Constance, and Natalie, is known to them as a sister. They always call her "Peg," and she is beloved "Peg" to all their friends, even to Constance's young beaus. This last fact is, of course, highly confidential.

Mrs. Talmadge enters into all her daughters' larks and seldom misses the opportunity to attend dances, matinees and parties. The girls always make beloved "Peg" go along, and when they went to Europe she was the most important member of the party.

In reality Mrs. Talmadge

Is More the Pal

than the mother. And it has always been this way. She has been intensely interested in the affairs of her children and when they were very young and gave shows for pins and pennies down in the cellar, she made the costumes herself and sometimes took a minor part in the productions.

Caroline Maples is the name of Frances White's mother. She is young in years and appearance and is like Frances in temperament. Here the similarity ceases, as she is thoroughly mature in the attention she gives to the affairs of her daughter. Her air of quiet dignity is as attractive as it is quaint.

Frances has acquired the habit of transferring her worries to her mother. When someone asks her a question, she is very apt to reply:

"Mother will attend to that," and with these words

She Dismisses the Matter

from her own mind, for the tiny comedienne has implicit faith in her mother's rulings.

But conditions were not always so. Mrs. Maples did not approve at first of her daughter's intention to go on the stage. Deeply religious in nature and home-loving, she disliked the publicity of stage life and disliked, above all, to have her daughter enter professional life. She deliberately

MADELINE MURPHY
The mother of Andrew and Gardner Lawlor, two clever child actors

placed the talented Frances in a convent, with the hope that she would remain there. But the talented Frances, having a will of her own, did not manifest any interest in seclusion. Instead, she packed up her belongings, marched straight home and announced firmly her intention of going on the stage.

This incident settled matters. Mrs. Maples, being a sensible woman and thoroughly conscious of her daughter's ability, gave her consent. Then, characteristically, she began to make thorough preparations

For the Training

of her daughter. Her skillful efforts met an early reward. Frances immediately attracted widespread attention and soon won the place that has made her one of the most beloved stars on Broadway.

The story of Andrew Lawlor, Jr., and his mother is unique, for, though he is still of an age that necessitates her care, he has far outgrown his age, by reason of his achievements.

Still but twelve years old, Andrew is already famous for his work as the original Penrod, in the play of that name, and his subsequent accomplishments in Earl Carroll's production of "Daddy Dumplins." That these successes have not spoiled him is due to his mother's sensible training. For Mrs. Lawlor, having once been an actress, is conscious of the dangers that beset the young player and she has urged both her sons, Andrew and Gardner, not to place value on praise, but on education. The boys have a private tutor when on tour and when they remain for a long period in a city, they attend a convent school.

Wherever the Lawlor boys go, their mother accompanies them faithfully, and if the play permits, she sometimes takes a minor part in order that she may be with them even on the stage.

Some stage children require the professional services of their mothers at an extremely early age. "Chicky" Plies, for instance, the tiny little girl in George M. Cohan's New York production of "Mary," is scarcely five years old. This note, written by her mother, reveals unconsciously, the careful attention that she pays to the work and educational development of her child.

"This baby of mine," says Mrs. Plies, "loves to draw and is fond of making small verses. Small as she is, she loves singing, dancing and music. She goes to the park often and feeds the birds with bread crumbs. She is learning French, and takes great pleasure in speaking the words she has learned.

"She counts, and prints and knows all the alphabet and her numbers up to one hundred. She can memorize a song within a week, and her great wish is to be able to read newspapers as grown folks do.

"At the age of two she liked to speak pieces in the homes of friends. When she was three and a half, a friend introduced her to a booking agent and in two days she took part in Mr. Cohan's production of "The Royal Vagabond." While taking part in this play she had the opportunity to appear in motion pictures.

"My child has never been ill and is obedient. She never ate candy until this year, and now gets only a small amount each day. Recently, while waiting to get her hair cut, she extemporaneously entertained about one hundred mothers and fathers and their children who were all waiting for services.

"While out shopping the other day, she said that when she grows up, she is going to work in an office of a drygoods store.

"'Ah,' I said. 'Then you don't want to go on the stage?'

"She looked up quickly and said: 'Oh yes. I'll work in the office in the day time and play on the stage at night.'

"This is only one of her interesting little speeches. I have many more which I keep in a daily diary of her stage life."

No one who reads Mrs. Plies's letter can fail to be moved by such an impressive and naive revelation of a mother's observant love for her child.

In Delightful Contrast

is Nan Halperin, who, though now grown up, is still to be counted among those who need their mothers. So devoted is Miss Halperin to her mother, that she frequently makes long trips across the country in order to spend a few hours in celebration of a birthday or holiday.

There are many other notable examples of stage mothers whose great accomplishments are known only in their intimate home circles, so careful have they been

To Hide Themselves

in the success of their children. The mother of Ina Claire is in this group and the mother of Elsie Janis.

A unique stage commentary on mother love is presented in George Jessel's Revue, which reveals with what is considered intimate personal truth, the affection which young Mr. Jessel, the gifted author, has for his mother.

In the revue young Mr. Jessel represents an actor who stakes everything in the bright hope of winning fame and fortune. Unluckily, his plans meet with failure. Even in failure, however, he finds comfort, for his mother stands by him heroically and urges him on to renewed effort.

Art boasts many beautiful madonnas but no one yet has painted the Madonna of the Stage.

CAROLINE CAPLES AND FRANCES WHITE
This picture of Mrs. Caples and her daughter was taken at the Hendon Flying Field, London, England

We Need a Real Review

By Philip Bartholomae

THERE has been a preponderance of Revues (or Reviews as I prefer to call them, using the English word) on the American stage the last few years, but very few of them, strictly speaking, have come anywhere near actually being a Review. The dictionary definition of the word "Review" is the key for its formula:

"To go over in memory; view again with scrutiny; to examine in order to note the excellences, defects, or peculiarities of; a second or new view or study of something; a retrospective survey."

Carry this out and you have

A Perfect Review

Subject our current Reviews to the above and you will agree with me that they are mostly misnamed. As Reviews stand now, they are merely a hodge-podge of elaborately staged musical numbers, with vaudeville specialties before the curtain while they are setting scenes for the next number.

Our Reviews are built for the eye, not the ear, Reviews of physical beauty and vaudeville stunts, not ideas.

Of the Review that Paris, in fact the entire Continent, knows so well, we have no example. George White's "Scandals" had touches of it here and there.

Of course, Mr. Ziegfeld's "Follies" is called a Review, but Mr. Ziegfeld has evolved an entertainment all his own—clever individualizing principals, a beautiful chorus, and the most elaborate scenery and costumes money can buy, and he has gradually in the years evolved his

Own Style of Entertainment

but while admirable entertainment and standing alone in its class, by the very nature of the definition of Review, not a Review.

"As You Were" last year had the fundamental Review idea, but it was carried out more like a musical comedy and stopped very short of being a Review.

Mr. Cohan came closest to real Review and had only one fault—he was not universal enough. Usually founded on the current plays in New York, and if you had not seen them you were somewhat at a handicap, his Reviews, to be fully appreciated, required

A Knowing Audience

In burlesqueing a play or in fact any occurrence of the day, the subject must be well known, else the result cannot be successful, for audiences are necessarily mixed, from the super-educated down to the workman, especially on the road, comprising all classes.

"Uncle Tom's Cabin," if cleverly done, would be an example of a play to review, though of course now too antiquated. Once in awhile a play has a theme that lends itself to a Review that would be funny in itself without necessarily seeing the play. Mr. Cohan's "Mary" is an example of the above.

What a wonderful burlesque of "Mary" could be written, for in "Mary" the hero builds portable houses. Can you see the bewildered buyer of one of these houses receiving the endless pieces and trying to put them together according to specifications with of course the final collapse of the entire structure? The League of Nations is another. What a hilarious Review subject the late baseball scandal would be.

It Is a Matter Close

to the hearts of all American men.

In Paris, Vienna and the other large continental cities, every political event, every famous libel suit (France seems always regaled with one) even famous murder cases are represented in their Reviews. This type of Review even has a political influence, for there is nothing more damning to a cause than just ridicule.

I want to prophesy that the first Review that is as per definition, "a retrospective survey that views again with scrutiny in order to note the excellences, defects or peculiarities of events, plays, and matters of the day, above all bringing a new view," will be a huge success. Personally, I look to Mr. Cohan to do this. He has the gift and the ability, and if he will but step out of the

Narrow Circle

of the theatre and employ the same point of view he has in his past Reviews, what a wonderful Review he will make and open up a field for the many who will be only proud to follow his footsteps, but who now could not obtain a hearing from the theatrical managers who, progressive as they claim to be, shun anything radical.

In the "Greenwich Village Follies" I used the conditions in the shuttle of the subway and this was found to be universal enough, for New York people laughed at experiences they had gone through themselves, while out of town the facts were well enough known so that the audiences could laugh, and I found they

Laughed at New York

only too glad to have a chance to turn the tables, because New York is always laughing at the expense of the rest of the country.

A Review is more difficult to write than any other form of entertainment. In a farce or drama or a musical comedy you start out at an interesting pace and gradually work up to a climax, but in a review you have got to start with a punch and once having driven this punch home must continue at this rate. No time is allowed for planting situations.

There must not be a dull moment in it, while in all other forms of work, if you are going to get a big laughing scene as a resultant, you may write a two or three minute scene which states plot and which from a standpoint of laughs is not especially interesting. It is perhaps this

Very Snap and Go

that has made Reviews so popular in America. It is to keep the ball going at this terrific speed that makes it so difficult. It must be laugh from the word go, besides, the very latitude that in the same piece you can travel from the North Pole into the jungles of Africa and have no boundary lines for your train of thought makes it more difficult, because you have to start with elimination.

I am not in any way trying to belittle our current Reviews for though the modern American Review is a sort of better class vaudeville, there is

Nothing More Difficult

to put together than a successful vaudeville bill.

The most experienced vaudeville houses after Monday afternoon's performance usually have to change their bill around somewhat and while it may seem easy to interpolate a vaudeville act into a Review it isn't, and requires much thought and often a stage trick or two not visible to the inexperienced eye to put them into the right spot and to fit them into the whole scheme.

The Note of Variety

of "something different" must be ever present.

Indeed, compiling a Review is an art in itself, demanding special knowledge and special application of that knowledge. The Parisians are most familiar with that art. But there is no real reason why Americans cannot develop the art; why they cannot seize upon the fancies and foibles of the day and express them satirically and comically upon the stage.

A mixture of

Good Vaudeville Acts

and such satirizations or burlesques would prove an enlivening as well as inspiriting evening in the theatre. It would make the American Review pre-eminent, for the reason that it would have an enormous stock of material from which to draw. Here is a vast opportunity for Americans. We have made musical comedy superior to that produced by any other country in the synchronization of the arts which we have applied.

Its Pictorial Beauty

is unsurpassed. Let us turn some of our attention to the development of the Review. America has the brains and the talent necessary. All we need is the incentive and the energy—and, of course, the inspiration.

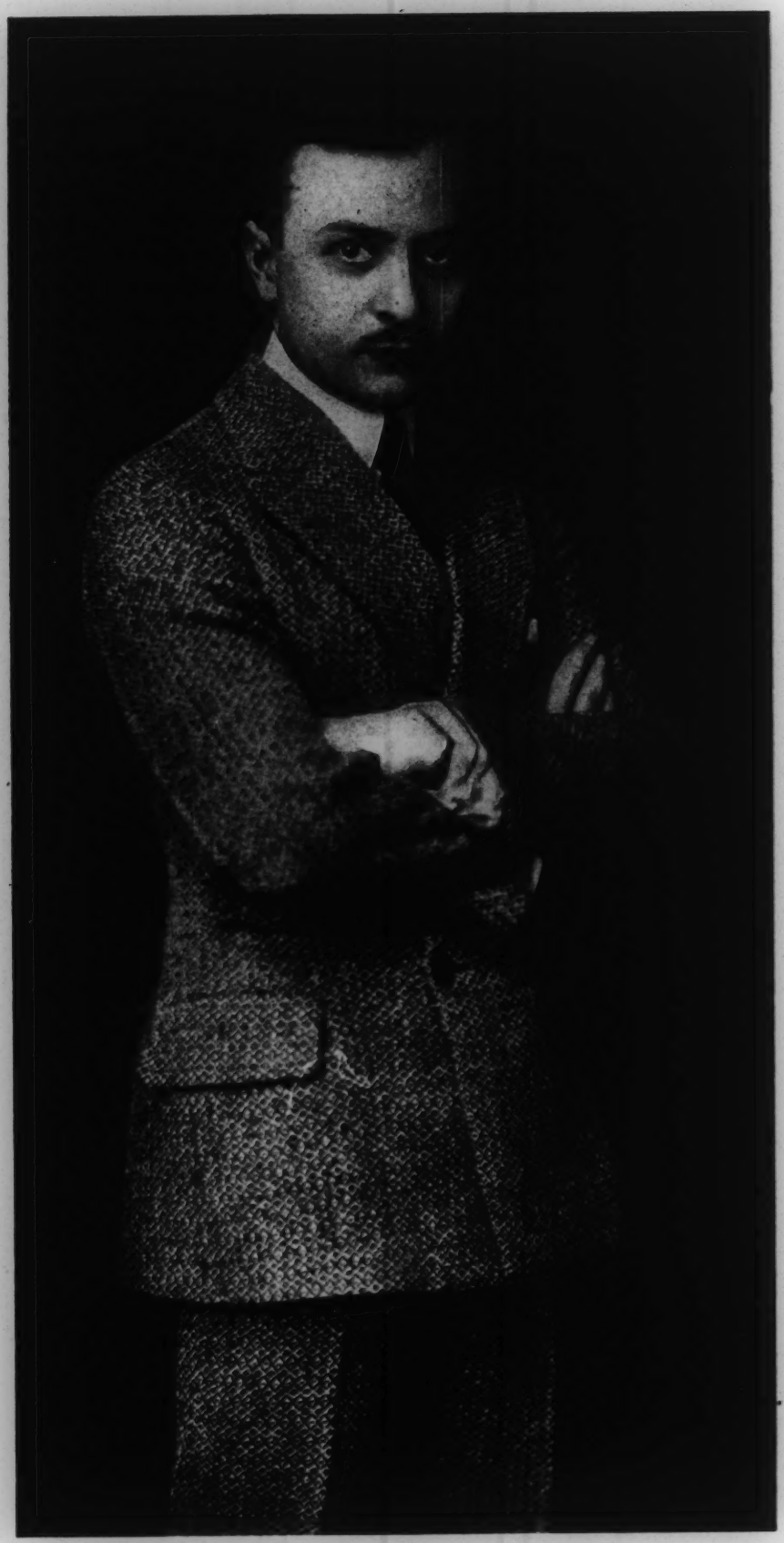
On with the Review!

NORVAL KEEDWELL

In "The Meanest Man in the World," at the Hudson Theatre.

MARION DAVIES

Marion Davies, who recently proved a Broadway magnet in "The Restless Sex" at the Criterion Theatre, is one of America's greatest beauties. Artists have proclaimed her perfections widely and vociferously, and the public has taken up the cry deservedly. But Miss Davies is more than just a beauty. She is a delightful actress who is winning new laurels with each new photoplay for the wholesomeness and sincerity of her interpretations



ERNEST TRUEX

Mr. Lee Shubert in discussing performances of the current season said "I agree with Mr. Broun and Mr. Woollcott who said that the work of Ernest Truex in "Blue Bonnet" was one of the finest things of the year. Mr. Truex is now featured in "Pitter Patter" the hit at the Longacre.

How Is Your Play Coming On?

By Samuel Shipman

IF you are a set of earnest young men and women eager to write the great American drama, then there isn't a thing I can say to you as I know nothing about it.

The great American drama is a fiction. What do people mean by the great American drama? Do they mean that in that drama all the vital American questions are answered? That is hardly possible, as no play can answer more than one question.

Do they mean that the great American play will answer one single vital question, which is the question of questions? That too is impossible, for there is no such all-embracing American question.

Every phase of American life is vital. Every play is an American play, but

There Is No Such Thing

as the American play—the play of plays.

Or are you interested in the purely literary play; the play which is intended for some dried-up scholar to pore over in the library, or for a lot of old ladies, to be read in a drawing-room, or for a few intellectuals who gather in Greenwich Village to decide the fate of the American drama? There was a time when I too wanted to write the literary play; when I saturated myself with Ibsen, Bjornsen, and Shaw and Hauptman and Schnitzler and Gorky, and rendered myself so heavy that no elevator would risk taking me up to a manager's office. In those days my head was pretty full of literary drama, but my stomach was pretty empty, so I decided to empty my cranium of the literary drama.

At present I don't know a thing about it. I am entirely incompetent to enlighten you on it. There was a time when I lectured on Ibsen; when I spent nights with Nora in my library. Now I am content to spend my nights with other Noras and in other places.

You will probably ask now if there is anything I do know. I know something about the popular play, and about that form

I Can Talk to You

if you wish to listen.

There are two forms of art—the aristocratic art and the democratic art. The aristocratic art is intended for the few. The democratic art is intended for the masses. The drama is purely democratic art. It is not intended for the few, but for the masses, and the measure of its excellence can be obtained in a little cage of the lobby of a theatre—the box office. If it pleases the people it is a good play. If it doesn't please the masses, it is a bad one. What makes a literary drama a good drama I don't know. Broun and Clayton Hamilton will have to tell you that. But I do know that what makes a popular play a good play is its popular success.

Now if you are interested in the popular play, there are a few things I would like to say to you.

What the secret of a popular success is, is hard to put one's finger on. However, there are a few general principles underlying popular playwriting. Those must be observed before one can hope to turn out a success. They concern dramaturgy, theme, plot, characterization, treatment, and a dozen other things.

Dramaturgy! One must master play building. The average man who quarrels with his sweetheart or his wife immediately sets out to write a play about it, even if he had never seen the inside of a dressing-room. Everybody is writing plays. Only today I asked my bootblack when he is going to finish the last act, and he said in about a week or two and would I give him my opinion on it. No bootblack thinks he can become a physician overnight, but he thinks he can become a

Playwright Overnight

because he has quarrelled with his wife. There are hundreds of men writing plays who do not know a thing about play construction, and yet it is fifty per cent. of the game. There are half a dozen playwrights today on Broadway who have managed to make a success of their profession just by the sheer strength of their dramaturgic tricks.

Study play building. You cannot give too much time to it, and don't study it from books. Don't read Baker and don't go to Harvard. Go to the theatre. See all the plays you can see, and particularly the bad ones. You can learn more by the other man's mistakes than by his merits.

The next in importance is the theme. Every great popular success has had an idea. Be sure to have an original idea. By original, I mean an idea that has not been treated before. Be sure that that idea does not conflict with the conventions and accepted philosophy of life. If you treat an idea that is so original that it is revolutionary it will shock your audience and close your theatre. Your theme must be a bit of philosophy of life that has been accepted by the masses, and yet has never been projected on the stage. If you choose an idea expressed in a proverb or in an epigram, and build a play around it, it is a safe bet that

It Will Be Acceptable

For instance, "No one knows whose shoe pinches;" "It is the first step that counts;" "Little by little the bird builds its nest;" "Necessity knows no law;" "Like father like son." You can illustrate ideas like these in a whole play. The masses are always tickled to be told in a whole play what they have heard before in a single line.

Bear in mind that popular themes are mortal. They are intended for the present and the present only. No immortal play can be written around them. It is when you are treating revolutionary ideas that you are writing for posterity—for immortality, and for bankruptcy! The popular theme is a philosophy of life with which the present will agree. Your revolutionary theme you hope to have posterity agree with. You cannot expect the present to accept it, but when the present does not accept it, you have a failure.

Having chosen a novel, popular idea, be sure to cast it in a novel story. Your story can be as original as you can possibly make it. There is no danger there as in the case of theme. You must not have any ideas that have ever been heard of before, but you may have situations.

Think Out Situations

such as have never been seen on the stage or in life. Some critics have said that there are only about eight or nine original situations. I don't agree with them. Situations are as limitless as ideas. Every new invention furnishes new situations for the stage. The aeroplane is going to furnish a lot of new situations to playwrights just as the telephone has in the past. The detectaphone which is a new invention has made the "Woman in Room 13" possible. It gave originality to the plot.

As there is no limit to inventions there is no limit to situations. If you can hit upon some novel situation as your receptacle for your novel idea, you are very apt to have a success.

Now what is true of idea and situation is true of characterization. Think out new characters that have not been seen on the stage. A novel character will often make a play—at least help to make it. "Bought and Paid For" was made by a single character. Charlie Yang is responsible for sixty per cent. of the success of "East is West," but where have you ever seen a Charlie Yang?

The last in order but first in importance is treatment—style. If you want to write an immortal play, you must have literary style; that is, your writing must be imaginative and subtle. Such style is unsuited to the popular play. Bear in mind that the lines on the stage are read very rapidly, and that the listener cannot ask the actor to stop for a moment so that he can get the meaning of a line, unless it happens to be at the first performance, when he will stop of his own accord. It is only the finely trained mind that can get the subtlety and an imaginative beauty of it. The masses will miss it and therefore not enjoy your play.

Thus, if your play has good craftmanship, a novel idea, an ingenious story, and good treatment, it is going

To Be a Success

Even now, many factors may mar its chances: A bad manager will kill it; a bad cast will kill it; and a bad stage-director will kill it; and a bad theatre will kill it; bad times will kill it; bad weather will kill it and critics think they can kill it. If you are lucky enough to have all those factors in your favor including a good play, you will have a popular success, and get a lot of money, if the manager doesn't cheat you.

AL. F. THOMAS

Who has won an enviable reputation by his performance of what is technically known as "character leads"

Above are the ladies of the harem in "Afgar," as they gather for their nightly meeting of revolt against long hours. A very pulchritudinous assembly and one that would do credit to the most discriminate of sultans and sheiks. To the left is the bizarre French star, Alice Delysia, who came over from a successful English engagement to appear specially in the Comstock and Gest spectacle

"Afgar"

Below we see Delysia in the center in one of her pretentious costumes—all furs and weathers and silver cloth, while about her are grouped the various members of the cast. The gentleman Turk holding disconsolately several balloons is Lupino Lane, who won a big success in the production as a novel knock-about comedian

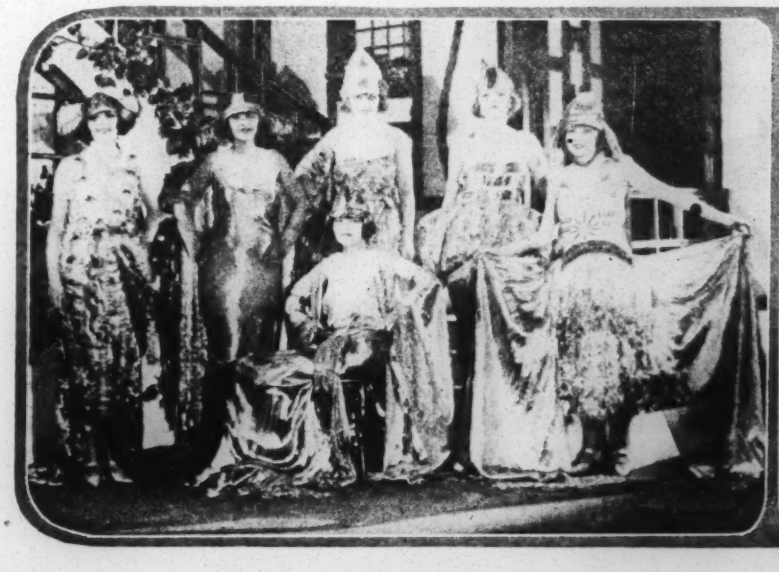
Above is one of the bare backed tea gowns in "Hitchy-Koo," smartly fashioned by a marabou edged jade wedding ring velvet minaret tunic over a harem shirt made of silver moire cloth. Black and white feathers comprise the trimming of a draped turban

The Siamese costume of Florence O'Denishawn shown at the top center, is embroidered lavishly in jewels, and smart touches of artistry are displayed in the girdle, cestre and shoulder points. It makes a strikingly bizarre effect as worn by the dancer

Silver-stripped, the sheerest of tulle at the top right, forms a bias hooped skirt which is enchantingly trimmed with pastel shaded willowed feather fringe. The costume is accentuated by enormous feather fancies, on one side and on the neckband

"Hitchy-Koo 1920"

Below are shown six beauties in fantastic evening gowns of 18 kt. gold, which are luxuriously embroidered and trimmed. The "Hitchy-Koo" costumes were designed by Mme. B. Rosinni of Paris and made by the Brooks Theatrical Costumers of New York



The balloonatics costumes at the lower right are made of the finest of satin hand painted in weird brilliant colored designs and appliqued with narrow leather gold bands. An enchanting headdress is made by the clever use of multicolored coque feathers

Diamond shoulder straps support yards of gold cloth on the figure to the right. Handsomely draped, it forms a gown the sleeves of which are made by a novel application of llama fringe and diamond embroidered cloth. This is an unusual, stunning costume

Broadway—Ten Years Ago

By Louis R. Reid

TEN years are but a brief span in any walk of life save that of the theatre. In the playhouse they amount to a lifetime. To go through theatrical records of a decade ago is a sentimental journey. Such a scrutiny reveals the misty glamour of antiquity. It recalls our youth and most of our illusions. And yet if the combined persuasion of Dr. Straton, Dr. Craft and Dr. Bowlby were exerted to take us back to the so-called "good old days," or be permanently damned to a blue paradise, we would be unmoved. We prefer the present even though the reverend doctors don't.

Do you remember Raymond Hitchcock's song *"Ain't it Funny What a Difference Just a Few Hours Make?"* As he sang it with characteristic solemnity it seemed particularly reflective of life in America. Neither Raymond or any of us could afford to be frivolous about American life. There are too many critics about. There are too many people abroad in the land who are eager to take the joy out of existence.

And So We Groped

with youthful unconsciousness for the spirit of the times. We attempted to philosophize upon our national character as exerted in the theatre. There was no Drama League, no New Republic, no Joe LeBlang to assist us in interpreting the difference between class and mass. We had a vague idea what was class, though we knew that Billy Watson's Beef Trust represented mass.

Looking back upon the theatre of ten years ago, and particularly as it is known upon Broadway, we find changes that are not only funny but revolutionary. A person with a passion for statistics could find illimitable pleasure in searching theatrical records of a decade ago. Let him be endowed, in addition, with a genuine love for the theatre and he will appreciate as he digs and searches that today the theatre is not of America's life a thing apart though it is Broadway's whole existence.

He Will Observe

that today America is taking a significant interest in the stage; that it is fostering the creation of native drama; that it is rapidly beginning to realize that the theatre may be the best means of reflecting the culture of a nation.

The change has come within the last ten years. We have got beyond the point of seeking the light of Continental torches. We are striking out for ourselves, taking our own light from under our own bushel. Our leading producers and actors are in the main, people of intelligence and imagination, and our critical standards have improved to a degree where they reflect healthy liberalism rather than hopeless conservatism.

Commercially, the theatre has kept pace with the times. There are considerably more producing managers today than ten years ago. The number of first class theatres in New York has been almost doubled in that time, and as for financial conditions—well, A. H. Woods once said "it is always a good season for a good play."

The boundaries of the theatrical map of December, 1910, extended as far south as Thirtieth Street and as far north as Central Park West and Sixty-second Street, where the

New Theatre Was Trying

to establish a national theatrical culture. Ten years ago Daly's, Wallack's, the Bijou, the Herald Square, and the Academy of Music were among the popular playhouses. None of them was above Thirty-fifth Street.

Some news features of a decade ago had about the same significance as similar features possess today. For instance, there was an item that Shuberts were to build a new theatre. This item should have been kept standing in the composing rooms of every newspaper in town. Perhaps, it has been. We learned that Sarah Bernhardt was playing a triumphant "farewell engagement" at the Globe Theatre; that Sothern and Marlowe were making Shakespeare pay and that a new musical comedy by Harry B. Smith was "shortly to be presented."

Ten years ago the

Principal Successes

on Broadway were "Baby Mine," with Marguerite Clark in the leading role, at Daly's; "Pomander Walk" at Wallack's; "The Spring Maid," in which Christie MacDonald was appearing, at the Liberty; "Get Rich Quick Wallingford," an enormous success, at the Gaiety (the Gaiety always seems to house an enormous success); "Nobody's Widow," with Blanche Bates in the stellar role, at the Hudson; "Madame Sherry" at the New Amsterdam; "Naughty Marietta" at the New York; "He Came From Milwaukee" at the Casino and "The Concert," a big hit, at the Belasco.

"Baby Mine" established Margaret Mayo among the leading farce writers of the day. "Pomander Walk," a quaint study of manners and morals, by Louis N. Parker, was a notable Liebler success. "The Spring Maid," which marked the initial production of the firm of Mark Luescher and Louis F. Werba, ran an entire season at the Liberty. George M. Cohan's success in dramatizing George Randolph Chester's "Wallingford" stories stamped him among the foremost writers of comedy. "Nobody's Widow" gave a comedy opportunity to Miss Bates after a long period in pretentious melodrama. "Madame Sherry" was the most successful musical comedy of the day. Mme. Trentini made an auspicious

Comic Opera Debut

in Victor Herbert's "Naughty Marietta." Sam Bernard was Sam Bernard in "He Came From Milwaukee." "The Concert" was one of Mr. Belasco's greatest productions of that or any other time.

There were other attractions which were playing Christmas week 1910 along Broadway. There was Annie Russell—where is she now?—in "The Imposter" at the Garrick. Mrs. Leslie Carter was tearing a passion to tatters at the Lyric in a hectic melodrama by Rupert Hughes, entitled "Two Women." Charles Klein's "The Gamblers," with George Nash featured, was playing at Maxine Elliott's. In a small role appeared Jane Cowl, who was later destined to become the principal star in the Selwyn constellation. The New Theatre was in the midst of a repertory season.

William Collier was appearing in a typical Collier fare, called "I'll Be Hanged If I Do," in which he made such observations as "there are a few good husbands running around loose, but there are a lot of them running around tight." Billie Burke, who had become one of the most popular of Frohman stars, was

Appearing in a Comedy

from the French, entitled "Suzanne." Mrs. Patrick Campbell was in the midst of a season at the Knickerbocker in "The Foolish Virgin," advertised as "The Paris Dramatic Sensation," and "Rebecca of Sunnybrook Farm" and "The Commuters," by James Forbes, were two favorite comedies.

Among the theatrical items picked at random from the chronicles of ten years ago we find that the Society of Dramatists was tendering a dinner to George M. Cohan; that the founders of the New Theatre held their annual dinner at the Waldorf Astoria at which Winthrop Ames, artistic director of the playhouse, said, "We have launched our ship and nailed our flag to the mast, and the ship will go on"; that David Belasco had just completed a new play for David Warfield called "The Return of Peter Grimm." (Mr. Warfield, coincidentally, is appearing in this play this season).

Ten years ago Douglas Fairbanks' was starring under William A. Brady's management in "The Cub."

Bernhardt Was Playing

repertoire at the Globe with a French company that included one Lou-Tellegen. Another French actor, Albert Chevalier, was appearing at the Hackett (now the Frazee) in "Daddy Dufard." Elizabeth Marbury and Roi Cooper Megrue were conducting a play agency.

James T. Powers, Fritzi Scheff, Frank Daniels were active in musical comedy. "Charles Frohman Presents" appeared on the playbills of a dozen companies in New York and on tour. The Lieblers, Henry B. Harris and Joseph Brooks were prominent in the producing field.

In December, 1910, there were 430 theatrical attractions, exclusive of burlesque, playing in New York and on tour. It is doubtful if now there is one-third of this number represented here and on the road. This decrease is significant in showing the tremendous inroads of the films in the amusement world.

But among all the changes of time there is one fact of depressing significance if you have regard for the traditions of the theatre. There is no company presenting "Uncle Tom's Cabin" anywhere in the land. And ten years ago there were three companies—one of them at the Academy of Music in New York—making glad the heart of youth.

It is high time for the professional pessimists to inquire "what is the matter with the theatre?" The answer is short and convincing. There is no "Uncle Tom's Cabin."

IRENE AND CONSTANCE FARBER
Who are winning conspicuous success in "The Greenwich Village Follies" at the Shubert Theatre

The Differents of 1920

By S. Jay Kaufman

THE pursuit of the unusual. The welcome to the extraordinary. The "differents."

Which is to say, those things in the theatre which have been different. And different meaning not necessarily only the unconventional. The unconventional, too, to be sure but the really fine things. The things which justify the theatre. The things the theatre may point to with pride. Work of artists. Whether authors, actors, directors, scene designers or managers. Work of men and women who by doing the different thing go into the theatre's hall of fame.

And I hope that this does not suggest the highbrow thing.

The ideal must be practical. That is not a contradiction. If it isn't practical it's useless and if it's useless how can it be ideal? And so—as I see it—practically every great success is ideal. There are exceptions of course. Exceptions of those successes which came about because of something so sensational—a sex motion picture for example—that the crowds flocked. But if "Lightnin'" attracts a full house for every performance for two or more years I venture the opinion that "Lightnin'" is a great play. George Jean Nathan and other menckenites will at once deny this and insist that the opposite is true. That only a bad play can run several years. And attempt to prove it by other theories. I know those theories and in spite of them I think that the man who can create something which

Can Lure Millions

and please millions is an artist. A great artist. That millions may be lured to see something vicious doesn't defeat the point.

But this is not a record of the great plays. It may include the great ones but it is rather a record of the "differents."

And "The First Year" first. It is a play. It is drama. It is vital. It is amusing. It is American. It will live as a contribution to the literature of the theatre but more as theatre. As theatre. Because it is theatre.

Second, let us place Eugene O'Neill. And having placed Craven first discounts the objection that we are eager only for the ultra serious. As a matter of fact there is

Just as Much

amusement in a tragedy as there is in a farce if one will see that being amused does not necessarily mean being made to laugh. O'Neill delights and that is amusement. And as he delighted in "Beyond the Horizon" so he delights in "Emperor Jones," notwithstanding that the two are in no other way alike. They delight because O'Neill is the hope of the American theatre. Or the world's theatre for that matter.

"The Bad Man" is courage. And courage is the rarest quality in the theatre. Porter Emerson Browne said in it that it didn't matter when the star made his first entrance. He said a man could be killed in full view of the audience. He said his hero could be the villian. He said his villain could be his hero. He said the hero-villain-hero could say what he liked about American customs. And do it all with a laugh. Wm Harris, Jr., the producer, shares in the courage glory.

"Mecca" is Morris Gest's triumph. Superlatively beautiful. Superbly done. He risked his all and it brought him all. All glory and all success. That he chose Fokine lessens his glory in no measure.

John Murray Anderson and his revues, "What's in a Name?" and "The Greenwich Village Follies" were triumphs. Mr. Anderson has big work to do in the theatre. He must be guarded.

"Heartbreak House" is Shaw. And being Shaw there are several phases in it

That Make Controversies

possible. Who cares? It's Shaw. And whether it's talk or drama or comedy or farce doesn't matter. It's Shaw. And Shaw is always welcome.

And at once we think of Claire Kummer. "Rollo's Wild Oat." *The different* author. *The different* play. The first act as full of the DIFFERENT as any play we have ever seen.

"Enter Madame" is distinguished. Even more in the writing than in the acting of Miss Varesi.

"Spanish Love" was different in the staging but by no means new.

George M. Cohan makes "The Meanest Man in the World." Like all Cohan work it is fast and human. The leading Broadway question is what would happen if he did not act it.

"The Bat" will not bear analysis. Many explanations of this or that are offered, but in a mystery play the explanations do not matter. Does it thrill? It does. Does it interest? It does. Does it hold one until the very end? It does. "The Bat" therefore will be in town for many months.

Ben Ami as a Hopkins' star caused a stir in an artificial opus from the Danish of Sven Lange called "Samson and Delilah." Mr. Hopkins ventured to pass it off as near-Ibsen—if his direction is a criterion—and it is decidedly not even near-Ibsen.

"Happy - Go - Lucky" somehow missed and whether it was Muriel Martin Harvey's fault or not will not be known.

"Bab" is "Pollyanna" seen through Edward Childs Carpenter's eyes.

"Afgar" is a hybrid concoction intended to serve as a vehicle for Delysia.

Two Galsworthy plays, "The Mob" and "The Skin Game." One via the neighborhood playhouse. The other via Mr. Brady. The latter a play of great power.

"Jane Clegg" after "John Ferguson" sent St. John Ervine into the arrived class. As I write his "Mixed Marriage" is en route.

"The Tavern" is an act of melodrama to establish an act of travesty.

A two-act play. George M. Cohan poking fun at all the melodramas that have gone before. The most different play of the year. Different in the sense of odd. Arnold Daly the star.

"The Young Visiters" is a failure which can't be explained. As many scoffed as were pleased.

Margaret Anglin's acting in "The Woman of Bronze" is memorable.

Edgar Selwyn takes a step up as a dramatist in his "The Mirage."

Max Marcin adds to his carpentering value by becoming a manager and presenting "Three Live Ghosts," which had moments.

Owen Davis was handicapped by a very poor presentation

Of His Comedy

"Marry the Poor Girl."

Frances Nordstrom's "The Ruined Lady" some how just missed but gave evidence of a sense of the theatre. She will be heard from.

"The Treasure," by Pinski, was tremendously overrated and meant nothing in the Theatre Guild's repertoire.

"Sophie" was another Phillip Moeller ultra sophisticated play and might have been in town longer if Emily Stevens had not acted it.

Alan Brooks became author-actor-manager with his "Merchants of Venus" and renamed it "Because of Helen." The author part was good, the actor part fair and the manager part atrocious. But it established him as a possibility.

"Night Lodging," the Gorky slice of life was a special Hopkins' offering and later came into the night bill when John Barrymore's illness took him out of the theatre. It was dreary and slow and had little to recommend it.

"The Charm School," by Alice Duer Miller and Robert Milton began with an idea—teaching charm—but didn't do enough teaching.

"Come Seven," the Octavus Roy Cohen story, was Broadhursted. The colored characters

Were Acted by

white actors. That was its only novelty and its appeal therefore was limited to the small group of the "artistic" and the pseudo artistic. Like "Not So Long Ago" there was little of the exceptional in the actual story.

And differents which will soon be forgotten. "Paddy the Next Best Thing." And the fall of the Cohan "Genuis and the Crowd." And the talk and nothing else "Poldekin." And the William Morris non-successor to "Bunty" which the Moffatts called "Don't Tell." The son of Herbert Tree who presented "The Bonehead." Wendell Phillips Dodge's production of "Musk." And there was "The Light of the World," which Guy Bolton and George Middleton wrote. "Americans in France" of Brieux was too late and even if it had been produced earlier would have had little interest for Americans. "Buzzin' Around" had one corking scene but Will Morrisey now knows that one scene doesn't make a revue. "The Rise and Fall of Susan Lennox" was tragic(?). David Graham Phillips' novel was as are all his novels of more import than many of us seem to see. But the dramatization?

And there was "The Blue Flame." And "Youth."

WARREN COOK

A sterling actor who has shown his ability to handle a variety of roles. He is a member of the Green Room Club

ALICE BRADY

One of the most popular of stage personalities who is also a screen luminary of big achievement. Her latest picture for Realart is "The New York Idea"

Photo by Backrack

SHANNON DAY

A study of Egyptian sorcery and mystery is Miss Day as she appears in Cecil B. De Mille's forthcoming production of "Forbidden Fruit" for Paramount.

Reports of Road Conditions

THEATRICAL and motion pictures conditions from large cities scattered throughout the country, as reported by MIRROR correspondents, indicate, in general, prosperity. In industrial centers there is some depression reported owing to the enforced idleness of large numbers of workers. Many cities complain of a paucity of legitimate attractions, declaring that this condition is due to the difficult transportation problems of the day, while others, notably Boston, protest against the inferior quality of productions that are offered.

Following are several reports:

Boston, Mass.

Boston seems to prefer musical comedy to the more serious drama. Although this statement will probably be disputed by many, nevertheless, the box-office receipts prove that is so.

But Boston audiences cannot be blamed for the view they take of the theatre question. When after a year or two of patient waiting, a few popular New York plays manage finally to wend their way to Boston, inferior principals have nearly always been substituted and the time-worn excuse given that this or that actor or actress was temperamental and would only play in New York. Bostonians are beginning to tire of this ancient and laughable pretext.

Little can be said in regard to the art of motion-pictures except that it is not advancing as rapidly as it ought.

ALDRICH.

• • •

Buffalo, N. Y.

The theatrical and picture conditions in this locality are in a prosperous shape, with perhaps, the exception of some of the smaller ones. The houses devoted to the spoken drama are doing a fair average business. The vaudeville and variety houses and those which combine the moving pictures are doing good business but not excessive, but sufficiently wholesome to encourage the building of new houses for the purpose of producing the combination of vaudeville and the screen.

BARKER.

• • •

Calgary, Alta.

The theatrical outlook in western Canada was never brighter than at the present time. Depending to such a great extent on agriculture, the past season's bumper crop assures prosperity for all. All legitimate attractions with any merit can do big business for one week in Winnipeg and three days each in Regina, Moose Jaw, Saskatoon, Calgary and Vancouver. Calgary has for years had the reputation of being the best three nights stand on the American continent and Edmonton with its new Trans-Canada Theatres, Ltd. house which opens December 23rd will do equally as well. FORBES.

• • •

Cleveland, Ohio

The theatres of Cleveland have not kept pace with the city's growth, so that, while the population has increased to such an extent as to place Cleveland in fifth place, there are no more legitimate theatres operating than there were ten years ago.

As a consequence, all the theatres are doing a holiday business each week. The two legitimate houses, Klaw and Erlanger's Opera House, and Shubert's Colonial are being taxed nightly, to handle the crowds. And when a big show, like the Follies, or Al Jolson in "Sinbad" comes along, more people are turned away than are admitted. Seats are at a premium no matter what the show is, because there are not enough theatres here to take care of the crowds. The vaudeville houses and the burlesque houses report a similar condition. This congestion will be alleviated, however, right after the first of the year, when Keith's new house, the new Shubert, and the new K. & E. house will all be ready.

The first-run motion picture theatres report a more constant business this season than ever before. LOEB.

• • •

Detroit, Mich.

All of Michigan has suffered a monetary paralysis during the latter part of this year, due to the inactivity of its giant army of employes being laid off from work for the time being. Subsequently the theatres in and around Detroit have felt a slight slump in box office receipts. A complete reversal is looked forward to in the manufacturing world with the coming of the new year.

The building program of theatres has been very extensive this year. The houses to be built, and those that are already under construction, are chiefly moving picture houses. John H. Kunsky, Detroit's popular movie magnate, who now operates eleven picture theatres in the auto city, is responsible for a great majority of the new theatres.

The vaudeville houses have enjoyed a good year. NIEDZIELSKI.

• • •

Hamilton, Ont.

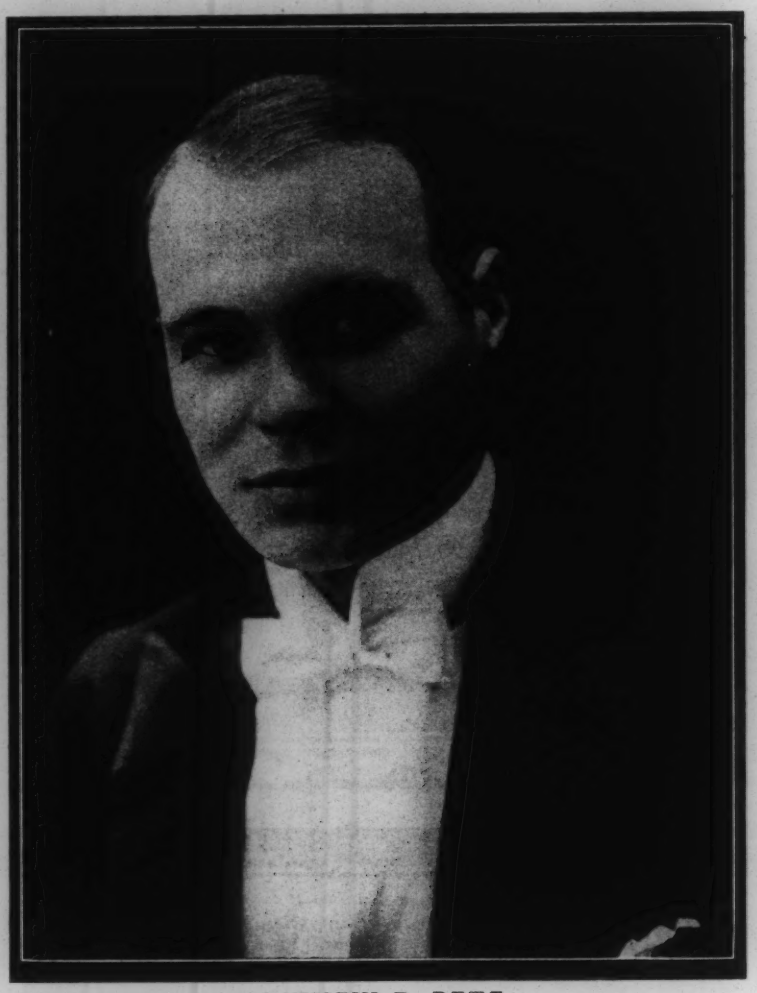
Theatrical conditions here are of the best. Business good and patronage large, particularly for vaudeville and pictures. Plenty of money floating around. NESBIT.

• • •

Jacksonville, Fla.

Jacksonville has always been a good show town.

The Chamber of Commerce is making every effort to secure the permanent location here of the manufacturing end of the picture game. There are several studios here in almost continuous use by transient companies. The city and surroundings offer unusual advantages for production and numerous companies are here for exteriors. Results of the efforts of the Commerce body are materializing as several representatives of large producers are here investigating conditions relative to permanent studios. UEDEMANN.



MATHEW R. BETZ

A versatile actor and Green Room Club member who wishes every player good engagements with plenty of remuneration

Kansas City, Mo.

The chaotic condition of the theatrical situation in Kansas City has been greatly relieved the past two weeks, through the untiring efforts of Joseph B. Glick, manager of the Shubert Theatre, who succeeded in persuading the New York office that better shows and a return to pre-war prices would save the companies the humiliation of playing to empty seats. The Grand also announced a reduction in tickets and a promise of relief from mediocre musical comedies. The Orpheum and Gayety continue to play to well-filled houses.

DOWE.

• • •

Montreal, Que.

Theatrical conditions in Montreal have on the whole been very prosperous this season. In the early weeks of September when people were still away for the summer, the business at the high priced house (His Majesty's) was not so good—but since then it has done a good steady business and several weeks practically capacity. All kinds of plays seem to have drawn well.

The Princess, Loew's and the St. Denis vaudeville are all doing well, and flourishing, and the business at the Imperial is always enormous. The Gaiety (burlesque) does its usual good business and a number of new, larger and smaller picture houses which have appeared in the last few months are all doing well. The numerous French stocks at the Canadien Francais, The National and Chautclerc are all apparently doing a paying business.

TREMAYNE.

• • •

Moose Jaw, Sask.

Theatrical and picture conditions in Moose Jaw are not up to expectations of the managers for this season of the year. Box office receipts are below the average, owing to a general depression in all lines of business, due to fall in price of wheat and poor marketing conditions generally for the crop of the Canadian North West. Refusal of the public to buy only immediate necessities during readjustment of prices downward (this is the general trend at present) is another reason for conditions being tight. LANE.

• • •

New Orleans, La.

The theatrical conditions in New Orleans are of the brightest. Up to date we have had several good shows in our first class theatre, the Tulane, and they have all been well patronized. Of the best, so far, we have had Mrs. Fiske in "Miss Nelly of N'Orleans," "Tiger Rose," Walker Whiteside in the "Master of Ballantrae" and Field's Minstrels. Several new plays are promised us, so that we may expect a bright winter. All the vaudeville houses are doing big business. Crowds attend each performance at these several houses. There is a big demand for good pictures, and even the suburban houses will not play anything but first class pictures. A wave of prosperity has struck moving picture establishments and they are reaping while the harvest is good.—LLAMBIAS.

(*Continued on page* 1300)

A Little Close-Up of Vaudeville

By Johnny O'Connor

LISTEN!

Grab this if you want to get an earful on VAUDEVILLE.

It may mean an earache to some, but I'm sure it will mean a stomach full of knowledge to others. It's good.

(If you doubt the authenticity of the article, look up the British Encyclopaedia.)

Incidentally, the British Encyclopaedia (Prior to the death of Terence McSweeney was one of the greatest authorities on theatrical history ever promulgated on an unsuspecting public.)

Ancient Definition

of VAUDEVIILE came about in 1891 when the late Ted Marks, on one of his semi-annual jaunts from the other side, introduced a company to America called a "VAUDEVILLE ORGANIZATION." Ted was a bear on fancy names. The word VAUDEVILLE sounded like a prize winner to our natives and Ted, with his two-gallon hat, gardenia and complaint coat, made it look like a fourteen karat rhetorical gem.

And just about that time Hermann The Great was bursting through three sheets and not to be out-done billed his troupe as Hermann's Vaudeville Aggregation.

In the meantime a firm, then practically unknown, called KEITH and BACHELDER, grabbed a slab up in Boston—(now the site of the present Keith theatre) and began activities

With a Dime Museum

playing a routine of different features. At the same time Austin and Stone landed a location, formerly known as Copeland's Restaurant, two doors from Howard Street on Tremont Row, and with their introduction into the field came the origination of what has since become a prominent—but as yet unconfirmed—theatrical expression VAUDEVILLE OPPOSITION.

Meanwhile Hermann the Great had been hitting the road and finally located at a place on Broadway and 29th Street, which was dedicated as Hermann's Theatre. It was owned by John B. Doris. Doris wasn't a chump and while he didn't quite get the lingo of VAUDEVILLE, he liked the title and the business it drew, so

He Hung Up a Shingle

after Hermann's departure and called his house of entertainment, THE PRINCESS THEATRE, PLAYING VAUDEVILLE.

About this time B. F. Keith grew tired of Boston and wanted to spread out, so he selected New York City as a starting point and began negotiations to take over the theatre on Union Square (East 14th Street) which later became famous as Keith's Union Square. His bid for the property was opposed by Doris, who didn't want OPPOSITION, but Keith had enough handy "sugar" to settle the deal and VAUDEVILLE under the Keith regime came to New York.

Tony Pastor had a theatre a few feet down the street, adjoining Tammany Hall and Pastor was playing VAUDEVILLE also, under the title of VARIETY. Pastor began to wonder who the newcomer was and realizing that his patronage was waning Pastor began to strengthen his shows, and thus the OPPOSITION in VAUDEVILLE developed from a verbal apparition into a stern reality. Thus Tony Pastor cannot only be credited with being the FATHER of VAUDEVILLE, but the CREATOR of OPPOSITION.

But B. F. Keith began to feel the inevitable oppression of OPPOSITION at his Union Square Theatre and

He Wisely Reached

into the legitimate field for attractions that would surpass the drawing cards offered by Pastor. At that time the legitimate field was a very dignified branch of the profession in contrast to the variety field and Mr. Keith introduced his vaudeville audiences to some of the most prominent theatrical names then before the public. And while Pastor has been credited with introducing STARS, KEITH can be credited with having bought them.

BUT while the banner was flying triumphantly over the Keith buildings, the present MASTER MIND of vaudeville was sitting tight back of the throne. Down from the old slab in Boston B. F. Keith brought E. F. Albee, a thinker who thought, a man who manned and a man who means. And through his uncanny foresight, sagacity and dogged determination the Keith circuit of theatres began to expand. He was outwardly as cold as steel. He was inwardly as warm as human blood.

He still is!

The Modern Definition

of VAUDEVILLE (Webster's Academic.) A lively kind of song, often satirical. A theatrical piece whose dialogue is intermingled with satirical songs, set to familiar airs.

VAUDEVILLE is a lively kind of song, lively to those birds who can flash a flock of next season's contracts at this season's salary. Lively to a gang of "gentlemen" who at one time aspired to attain a height in the acting profession, but who descended to the classification of agents,—those we mean who mathematically figure five per cent of a hundred dollars as forty dollars, tailor bills, Christmas presents and other incidental expenses.

VAUDEVILLE is

Lively to the Artist

who for a bundle of green paper can spend the theatre owner's money in electric lights, gathering the "rep" of having the choice position on the program and the title of topliner.

EMMA HAIG

The dainty little dancing star who is delighting vaudeville audiences with her sprightliness and grace

VAUDEVILLE is lively to the clicque who sell their applause to the actor who wishes to make that BIG impression on his opening performance. Lively to the actor who wants that date at the Palace and is willing to play the Palace for a generous slice in salary.

And VAUDEVILLE is PARTICULARLY LIVELY to the AGITATOR who, with a devil-given gift of lingo, stirs unrest among his fellow actors on the promise of their resurrection from a professional abyss to which his fellow actor has never fallen. Lively to the threatening advertising solicitor for trade papers who promises his medium's notice according to the size of the advertisement he receives. LIVELY to the back stage peddlers of photos, under-garments (for ladies especially) installment paying jewelers, song pluggers, transfer men, tailors, "benefit" solicitors, autograph solicitors, "props" who forgot the "prop" because he wasn't greased, stage managers who tell you on the closing night how carefully he looked after you and also LIVELY to that INDESCRIBABLE LIVELY GUY who, after years of absence, visits you on the pay night and after telling you what a riot you were, slips you the hard luck yarn and makes the old "touch," assuring you he is your PAL.

The Present of Vaudeville

A business that ranks with the ten biggest in the country, conducted on business-like lines by business men.

A business that has undergone the investigations of city, state and government, coming through with a clean record.

A business that accomplished almost as much for the victory of democracy as did ammunition.

A business that (in theatricals) fathered reformation in speech and action, but which is most bitterly assailed by "reformers" in speech, action and press.

A business, which under the guidance of the Vaudeville Managers' Protective Association is looking after not only the actors present welfare, but which is

Also Looking After

the welfare of those of his kin who may suffer through his demise.

A business represented by its own organization, insurance company, attorneys, arbitrators, etc., all for the VAUDEVILLIAN.

A business that has developed from a store show to a gigantic industry.

A regular business. VAUDEVILLE.

The Origin of Vaudeville

goes back to 1840 when in a suburb of the city of PARIS, a Frenchman named Mons. VAUDEVILLE introduced a series of song specialties during a dramatic show. Later English managers "copped" the idea and then came the music halls. America can thank Ted Marks for VAUDEVILLE and American vaudevillians can thank E. F. Albee for its development.

HAZELL COX — *Prima donna with the "Passing Show of 1919" under the management of the Messrs. Shubert*

GLADYS GEORGE

A favorite player of the screen who is playing the leading role opposite Thomas Meighan in "The Easy Road" for Paramount.

MARC KLAW
INCORPORATED

Announces

Its Activities in the Field of the Theatre

1920-1921

Current Productions

Mr. and Mrs. Coburn in **"French Leave,"** a comedy by Reginald Berkeley; a metropolitan run at the Belmont Theatre, New York.

"Sonya" with Violet Heming and Otto Kruger, a romance by Gabryela Zapolska, adapted by Edith Ellis; a metropolitan run at the Princess Theatre, Chicago.

In Preparation

"Fixing It for Archie," a comedy by Ian Hay, with music.

An Operetta by Emmerich Kalman.

"Cook," a comedy by Jerome K. Jerome.

Thomas C. Dagnall's English production of **"Lord Richard in the Pantry,"** a comedy by Sydney Blow and Douglas Hoare.

A Motion Picture

"J'Accuse," the great European motion picture production, will be launched here this season by Marc Klaw, Inc.

Theatres Under Construction

The Klaw Theatre on West 45th Street, accommodating 800, is designed for the productions of Marc Klaw, Inc., and will be ready for occupancy this coming February, 1921.

The construction of two new theatres and a roof garden on 46th Street, in the centre of New York's theatrical district is announced. The theatres will accommodate 1200 each, the roof garden 1500. They will be built on a plot 225 by 100 feet, recently purchased from the Astor Estate.

1451 BROADWAY
NEW YORK

MARC KLAW, President
ALONZO KLAW, Secretary
JOSEPH KLAW, Treasurer

GREETINGS

FROM

THE SELWYNS

Theatres and Attractions

TIMES SQUARE, New York
APOLLO, New York
SELWYN, New York
PARK SQUARE, Boston
HANNA, Cleveland
SELWYN, Chicago

JANE COWL
FLORENCE REED
PEGGY WOOD
LOLA FISHER
WM. COURTENAY
DONALD BRIAN
RALPH MORGAN

Home Office, 229 West 42nd St., New York

The Good Old Days

By Sam K. Hodgdon

S. K. HODGDON
One of the master pilots of the vaudeville wheel

THE afternoon was waning fast, and the office activities for the day had subsided when Mrs. O'Connor's devilish boy, Johnnie, cast anchor at the end of my desk and asked insinuatingly, "S. K. will you please write something for the Christmas number of the Mirror?"

Just like that. With an indulgent smile flitting across my more or less classic map, I replied pleasantly:

"And what, I prithee, my good fellow, could, would or should I write about?"

Instantly this miserable

Bird Came Back

with malice aforethought:

"Oh, something about conditions in the show business fifty years or so ago," and he departed thence hurriedly, two feet in advance of a paperweight.

"God bless my soul," cried I to myself, cried I, "have I grown so infernally old, and advanced so far into the sere and yellow stage, that I am expected to be an authority on everything and everybody connected with the profession from the days of the Hutchinson Family Tribe of Asa, down to the reign of the Cherry Sisters?"

But I Will Admit

that this here, now O'Connor person's request opened up a train of thought which led me to lean back in my chair, close my eyes and endeavor to ascertain just how far into the misty past my memory could carry me.

Picking my way carefully through the mass of recollections, and checking up the half-forgotten landmarks along the pathway of retrospection, I gradually drifted back to the period of dramatic history when Dr. Landis was presenting for the approval of wild and cheering audiences, his great melodrama, "Dick Shaw, the Fiend," enlisting a cast of 35 people, 34 of whom the energetic tragedian killed in various ways during the progress of the four acts.

Beyond this point I found it impossible to proceed, and thinking that perhaps latter day New York out of doors, by sheer force of contrast and comparison, might furnish the needed imagination, I went down on the street

In Quest of Atmosphere

It was nearly eight o'clock, and as usual at that hour, the thoroughfare was congested with the theatre-going crowds.

Pausing on a corner for a moment to watch the throngs of pleasure seekers some one at my side inquired in a soft well modulated voice, "Would you please tell me what section of the city this is?"

Turning to the speaker I beheld the strangest looking human being I had ever seen. He was of medium height, and slender build, perfectly proportioned and with the unmistakable air of ease and poise that betokened a man of character and experience. His clothing was of excellent quality and had plainly been fashioned and fitted by an expert tailor, but every article of his wardrobe from hat to shoes, was of a style prevalent in the late 70's and early 80's and displayed the somewhat loud and bizarre patterns affected by the man-about-town of that time.

Recovering from my momentary surprise I answered his question; "This is Times Square," and then noting that the name meant nothing to him, I added, "it was formerly called Long Acre Square."

"Ah," he exclaimed, "now I recognize the locality; but what a wonderful transformation has taken place. When I knew it, it was a residential section, with private homes on each side of the street."

"It must have been a long while since you were here," I remarked.

"Very Many Years"

he said, somewhat sadly; and then after a brief silence, "What are they celebrating tonight?"

"There is no celebration," I replied. "Why do you ask?"

"The wonderful illumination of the buildings," said he, "the tremendous crowds on the sidewalks, and there seem to be two distinct processions passing through the street in opposite directions."

"Simply the regular theatre patrons," I explained, "on their way to the various playhouses. A nightly occurrence."

"It is all marvelous," he said, "positively bewildering. In my day there were not enough theatres to accommodate any such masses of people. I presume new ones have been built, though."

"Fifteen can be counted from where we are standing," I told him. "And there are double that number on the side streets."

"It has been a long, long time since I have been

Inside a Theatre"

he sighed.

I had become deeply interested in my strange companion, and was still haunted by a sensation of previous acquaintance, and at the risk of appearing impertinent I said to him, "If you have no other engagement, I should be glad to show you one of our modern theatrical establishments."

"I should appreciate the courtesy very much," he replied.

The nearest place of amusement happened to be a vaudeville house, and as we entered the lobby I noticed an instantaneous change in his demeanor. His

Wan Face Lighted Up

with pleasure, and it was evident that the atmosphere was familiar and recalled to his mind agreeable memories. Not a detail escaped his vision.

He surveyed the brilliantly lighted auditorium with genuine surprise and delight; he noted the rich decorative effects, the magnificent draperies, the daintily upholstered chairs.

I Piloted Him

through the balcony and the gallery to demonstrate that the same immaculate cleanliness and the same careful attention to the comfort of the occupants existed in the upper regions of the house as prevailed in the higher priced sections.

We viewed the first half of the performance standing back of the orchestra rail and his enjoyment of it all was apparent. At the Intermission I took him back stage and showed him the dressing rooms and the various lighting and mechanical features and the new and improved method used

In Handling Scenery

and properties and producing effects.

We went next to the N. V. A. Club and here his surprise and wonder was complete and boundless. He feasted his eyes on every detail of the beautiful interior, and listened intently and understandingly to my story of its inception, its purposes and its great importance to the profession whose home it is.

After a tour of the entire building we retired to a secluded corner and I pointed out to him some of the leading vaudeville artists who chanced to be present, explained the nature and quality of their work, and gave him an idea of the salaries they receive which enable them to own their own homes, ride in their own automobiles, maintain large bank accounts and make profitable investments in other lines.

Glancing at my mysterious guest he at first appeared to be sleeping, but as I ceased speaking

He Slowly Opened

those piercing eyes, and with a wistful and somewhat melancholy smile on his lips said:

"My dear sir, I came here to New York tonight after a long absence for the purpose of obtaining certain information, and you have been of invaluable assistance to me. Without your aid, I really do not know how I would have succeeded, and I want you to believe that your courtesy is appreciated. Where I am at present living—or staying, there is quite a large group of old-time performers who were prominent in the early days of vaudeville. A community of interests has naturally drawn us together, and the theme of our daily conversation has been those Good Old Days when we worked and struggled for supremacy in our respective lines.

"We Recalled

of course, that the times were primitive, that we labored under difficulties, and were confronted always by innumerable hardships and inconveniences; but the recollection of the firm friendships that were made, the good fellowship that existed, and the general freedom of our careless Bohemian lives created a sort of halo over our memories that obliterated from our minds all thoughts of disagreeable and unpleasant experiences.

"From time to time a new comer from the amusement field would

Join Our Little Band

and at once begin to regale us with descriptions of the wonderful improvements that have taken place, the magnificent theatres, the superior methods of securing engagements, increasing attention to the comfort of the artists, and the refined character of the audiences. But we attributed these tales to exaggerations born of youthful enthusiasm, and with the stubbornness of age, still clung to our beliefs regarding the Good Old Days.

"Gradually, however, as new arrivals drifted into our midst the stories grew more circumstantial till our curiosity was aroused to an extent that a meeting was finally called for the purpose of choosing a delegate to make a personal investigation. It happened that I was the representative selected and you know the rest.

"I shall go back to them now prepared to give them first-hand information of the great metamorphosis that has revolutionized the business, and while it will be a difficult and heart breaking task to destroy the illusions and delusions concerning the Good Old Days it will be my duty

To Tell Them

frankly, that these are in every way the Better New Days."

So saying, he handed me his card, and instantly vanished from sight. His disappearance was so sudden and so complete that I could hardly believe the evidence of my senses and for several moments I sat staring at the vacant chair, while from some unseen source there floated to my ears the soft melodious strains of that long forgotten song and dance:

I feel just as happy
As a big sunflower
That nods and bends in the breezes,
And my heart is as light
As the wind that blows
The leaves from off the trees-es.

Looking at the bit of pasteboard in my hand I read the inscription:

W. F. DELEHANTY
of
DELEHANTY & HENGLER

And just then the watchman touched me on the shoulder and said, "Excuse me for disturbing you, Mr. H., but the elevator stops running at eleven o'clock."

ALICE JOYCE

Beautiful Vitagraph star whose wistful beauty and dramatic power have made her one of the foremost artists of the screen. Her most recent picture is "The Vice of Fools"

RUTH ROLAND

The fearless star of serials for Pathe who is now at work on a new part-drama entitled "The Avenging Arrow" in which she is called upon for many daring exploits.

EDWARD ROYCE

Offers

GRATEFUL THANKS

and

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To All His Friends

And Wishes Continued Success to

His Associates in

ZIEGFELD

Follies of 1920

(NIXON THEATRE, PITTSBURGH)

Midnight Frolic

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Christmas and Muggsy McManus

By Glenn Condon

MUGGSY McMANUS didn't feel any too pert.

Christmas for him was beginning to assume all the earmarks of a disconsolate day. He could see nothing but the Broadway Blues staring him cold in the face.

He had every reason to feel that way. He had been numbered as one of the inevitable army of "lay offs" for sixteen consecutive weeks. It was the longest lay-off of his thirty years in show business. To all outward appearances he was in good shape physically, although close friends could scarcely overlook his withered waist line, the result of an Automatic diet.

"In his day,"—that indefinite period so frequently referred to in speaking of one who has been at the top of his profession but fallen—Muggsy had been

A Vaudeville Artist

in all that the term implies and the dictionary defines. "The McManus Duo" was a standard act.

Muggsy himself was no mean manipulator of prop tables, cannon balls and other articles of seeming avoirdupois. Early in his career he had been an ordinary opening act, and it was not until fate threw him in the path of Agnes Vincent that he first had visions of breaking into the lights and seeing his name in the programs in type bigger than the lines which denote the location of the fire exits.

It was Agnes who told him how to "dress" the act and inject several clever bits of "showmanship" which would move his name farther down on the list from the "overture."

Sensing at once the value, commercially and connubially, of a life partnership, Muggsy proposed

A Perpetual Contract

No sooner said than done, and the strains of the wedding march had scarcely died out when a new two-act was born.

Then followed weeks of planning and trying out new bits of business. A gorgeous cyclorama, pieced together and embroidered by Agnes, herself, furnished the proper background. But the idea that really put the duo on the booking map was one that came to Agnes late one night as she busied herself over the sewing machine.

"I've got the finish!" she shouted when Muggsy came home from his three frolics in Jersey. "It's a finish that'll knock 'em cold," she went on enthusiastically. "We'll get a special sewing machine made. You'll balance it on your head, and me up there with it. I'll get a special number written for it, and while I'm singing I'll actually be sewing the name of the theatre, or the name of the town. in a piece of goods. For the blow-off, I'll flash the work on the audience. It's just another way of waving the flag, but it's legitimate and it's original.'

The idea was, in the vernacular of the profession, a "knockout."

Soon the McManus Duo was getting next to headline spots, and the finish, with Agnes skillfully guiding a piece of linen under the needle, while she sang the special number, "When I sew, so so, on my sewing machine," perilously perched, the while, on hubby's hard but sympathetic cranium, was a novelty that proved a veritable magnet for the route sheets.

Then Came the "Break"

that was the beginning of the end. Agnes took sick. At first they didn't care much. It didn't seem serious—the illness—and they relished a few weeks' rest from travel and work. But Agnes gradually got worse, in spite of all that the best doctors obtainable could do for her. Then the operation was decided on. The operation was not a success, and one day a group of their friends gathered at the Funeral Parlor and tried their best to condole Muggsy as the last rites were observed.

Be it said to his credit that Muggsy didn't try to drown his sorrow in rum. He had never touched the stuff in his life and he was sensible enough to leave it alone when abstinence meant more to him than ever before.

And so the weeks passed. Muggsy tried his old single, but

It Lacked Pep

and it lacked showmanship. Finally he couldn't get booking at any price. It began to dawn on him that he was "passe."

That was the state of affairs on Christmas morning.

"Christmas, hell!" mused Muggsy as he sat alone at a table in one corner of "Ma Smith's Kitchen." "What does it mean to me? Everyone else in the world's happy, I guess."

He was awakened from his depressed quandary by a cheery: "Well, if it ain't Muggsy McManus!"

Muggsy glanced up suspiciously to look into the smiling face of his old time pal and confidant, J. Harold Wilkinson, the "distinguished protean artist."

"'Lo, Wilky," muttered Muggsy. But Wilky, who knew too well what his friend was thinking about, was not to be flattened.

"What'ye got on for today, old top?" he inquired.

"Nuthin'," came the reply.

"Fine!" retaliated Wilkinson, with a slap on the back. "Come with me to the club.

Open House Today

All the gang there. Great time. Plenty o' eats, music, everything. What say?"

"What club?" inquired Muggsy in evident distrust of his sartorial preparedness for such a visit.

ADELAIDE AND HUGHES

Famous dancers who are headlining in vaudeville with a dainty and unique dancing act

"The greatest club in the world," declared Wilkinson with unconcealed enthusiasm. "The National Vaudeville Artists, Inc., at 229 West 46th Street, the finest home an artist ever ——?"

"Nothin' doin'," muttered Muggsy. "I'm not a member."

"But I am," came the response. "And anyway, it's 'open house' today for all the vaudeville artists in New York. Big time for everyone. Just like a great big happy family. Turkey dinner and all that goes with it. Everybody'll be there."

"Charity," said Muggsy with a nod of meaning.

"Not on your life. Not charity. Just good fellowship. The biggest and the smallest in the business will be there. This isn't any soup line affair. That club belongs to you and to me.

It's Our Own Home

And who ever heard of a man seeking charity when he had his own home to go to?"

It took considerable additional persuasion to make his argument convincing, but J. Harold finally won his point, and a little while later the two had entered the portals of the N. V. A. Club, and were in the midst of a laughing, singing, cheerful crowd downstairs in the billiard room, where all of the tables had been converted for the occasion into repositories for food—and such food it was!

For the first time in almost six months Muggsy McManus had a smile on his face. He was devouring turkey and the trimmings, and every few seconds turning around to receive the hearty salutations of some old friend. He was beginning to feel that life was worth living after all.

Just then a well-groomed man, who, to judge from his dress, was not an actor, looked searchingly at Muggsy from across the table. Muggsy returned the glance and recognized him at once as a former agent who had once bid vainly for the McManus Duo. Muggsy

Had Heard Somewhere

that this individual was now casting director for one of the big extravaganza houses in New York.

"Aren't you Muggsy McManus?" the man inquired.

"Yep," said Muggsy, "and you're Mr. Dudley."

"Right," answered Dudley, walking around the table to where Muggsy stood. "And you're just the man I'm looking for. I am putting a big juggling number into our new revue, and I've signed up four of the best acts of that kind in the business, all to work simultaneously, but I want a good single to be featured in the scene. I was thinking of you this morning and I figured I might run across you here at the club today"—Muggsy looked guilty—"Four hundred a week and a year's work. What do you say?"

Muggsy wished for a second that Agnes were back with him. She would hold out for five hundred sure! But Agnes wasn't there and he felt himself weakening.

"You're on!" he said

VIRGINIA VALLI — *Who will be seen as Lady Alice in the Paramount film version of Barrie's "Sentimental Tommy." Miss Valli will become a blonde for the occasion in a gorgeous wig*

MAY ALLISON

STAGE NEWS OF THE WEEK

CHRISTMAS GREETINGS TO VAUDEVILLE ARTISTS

BY E. F. ALBEE

THE past year has been one of contentment and prosperity. The cooperative spirit that exists between the National Vaudeville Artists, Inc., and The Vaudeville Managers' Protective Association has been a great factor in bringing about these results.

New vaudeville theatres are being built all over the country by the heads of the different circuits and individual managers, and notwithstanding the great competition that exists between them, the most complete harmony and good feeling exists where the interests of vaudeville in general are concerned.

Every vaudeville manager in the United States and Canada is doing everything possible to bring about agreeable relationship with the artists, and the many reforms that have been made in the past few years is an evidence of the managers' good faith and a forerunner of what the future holds. Artists have cooperated in most liberal spirit, as have also the stage employees and musicians. The result is that vaudeville

Has Been Raised

to a very high standard, and this cooperative work has been called to the attention of the general public in newspaper articles that have been published all over the world, telling of the spirit in which vaudeville is conducted and praising the high standard which the artists and the managers are setting for this branch of the theatrical profession.

This year has seen what I consider one of the most important improvements in our business—the resolution passed at the last dinner of the Vaudeville Managers' Protective Association, setting aside one afternoon each year which will be known as "Vaudeville Day," the proceeds of the same to be used as an Insurance Fund wherein every member of the National Vaudeville Artists' Club in good standing will receive $1,000 insurance. Other important improvements will be made from time to time as the work goes on and I feel that it is safe to predict that another year will bring forth an almost perfect condition, as far as harmony, fair dealing and cooperation between the artists and the managers is concerned.

Outside of wishing the artists a Merry Christmas and a Happy New Year, the managers' best wishes go forward that the coming year will cement still more closely this relationship.

N. V. A.'S XMAS

Special Doings at the Club Christmas Night

"Open house" will be inaugurated at the N. V. A. Club on Christmas night, December 25, starting at 9:30 o'clock. All members are requested to invite their vaudeville acquaintances and friends to the reception and special buffet luncheon which will be served gratis throughout the evening. Every vaudeville artist in New York Christmas Day is cordially invited to be the guest of the N. V. A. upon that memorable occasion. This includes non-members.

The dancing begins at 9 P. M. The Christmas dinner will be served as usual in the dining rooms from noon until 8:30 P. M. Christmas Day.

• • •

"Pinafore" at Bermuda

Thomas Phillips who has produced various stage spectacles, will start for Bermuda today on the novel mission of making a revival of "Pinafore" on the bay in front of Hamilton next month.

• • •

Cohan's New Production

George M. Cohan's latest production, a new comedy entitled, "Love and Learn," will be presented at the Academy of Music, Baltimore, Dec. 27. Wallace Eddinger heads the cast with Ruth Shepley in the leading feminine role.

TO RESTRAIN TICKET 'SPECS'

Shuberts Plan Vigorous Campaign Against Extortion

The Messrs. Shubert are to begin a vigorous campaign to restrain theatre ticket probers from charging their present extortionate prices which in many cases amount to as high as $10 for a $3 seat. The Shuberts have called in agency members and informed them that they must limit their premiums on tickets to 50 cents on each pasteboard, under penalty of losing their trade from Shubert houses, which comprise a majority in this city.

It is likely that all other managers will fall in line. The Shuberts plan to induce the Producing Managers' Association to take official action along similar lines. The United Managers' Protective Association, the other big organization of legitimate producers, is known to be in harmony with the plan.

• • •

Belasco to Dedicate Stage at Sing Sing

As a Christmas gift to the men in Sing Sing David Belasco will present to them a fully equipped stage, with lighting equipment and scenery sufficient for the presentation of modern plays. On the following night the stage will be dedicated with the first performance of Miss Zona Gale's "Miss Lulu Bett."

• • •

Frawley Returning to Orient

In June, 1919, T. Daniel Frawley, accompanied by a party of players, sailed to the Orient. The Frawley repertory included "Three Wise Fools," "Scandal," "Fair and Warmer," "It Pays to Advertise," "Lightnin'," "Polly With a Past," "The Brat," and "Lombardy, Ltd.," and the principal artistes supporting Mr. Frawley were: Vera Doria, Leslie Virden, Clarabel Fontaine, Gloria Fonda," Albert Morrison, Messenger Bellis, Henry Crosbie, Gordon Blythe, N. C. Michaels, and Charles Osborne. The company now on the way home will return to the Far East in 1921.

• • •

Leo Ditrichstein Gets Play

Oscar Osso, representative of the Society of Dramatic Authors of France, has granted the dramatic and motion picture rights of the play "Patachon," by Maurice Hennequin and Fèlix Duquesnel, to Leo Ditrichstein. This play was a success in Paris. Mr. Ditrichstein will appear in it here.

• • •

New Theatre Guild Play

The Theatre Guild has put into rehearsal the third production of the Guild season, "John Hawthorne." The new play will be presented at special matinees at the Garrick in January in order that "Heartbreak House" may not be withdrawn.

• • •

Special Children's Matinees

The Professional Children's School, the organization which sees to the education of children already on the stage, will give three matinees Christmas week at the Longacre theatre, Dec. 27, 28 and 30.

EQUITY'S $2000.00 CHRISTMAS PRESENT

Sixty Members in Stranded Company Brought Home

Sixty members of the Actors' Equity Association, left stranded and penniless in Kansas City last Saturday night by the abrupt closing of a company, will enjoy a happy Christmas through the receipt of $2000 wired them by Equity for transportation home.

The company, the "Frivolities of 1920" had been in difficult straits for some time, according to a statement made by the Actors' Equity Association, which said that the chorus girls had for weeks received only a small portion of their salaries. Many of them, it was said, had been living on apples, so destitute were they. One girl, according to the statement, "was told to walk home if she didn't like it."

• • •

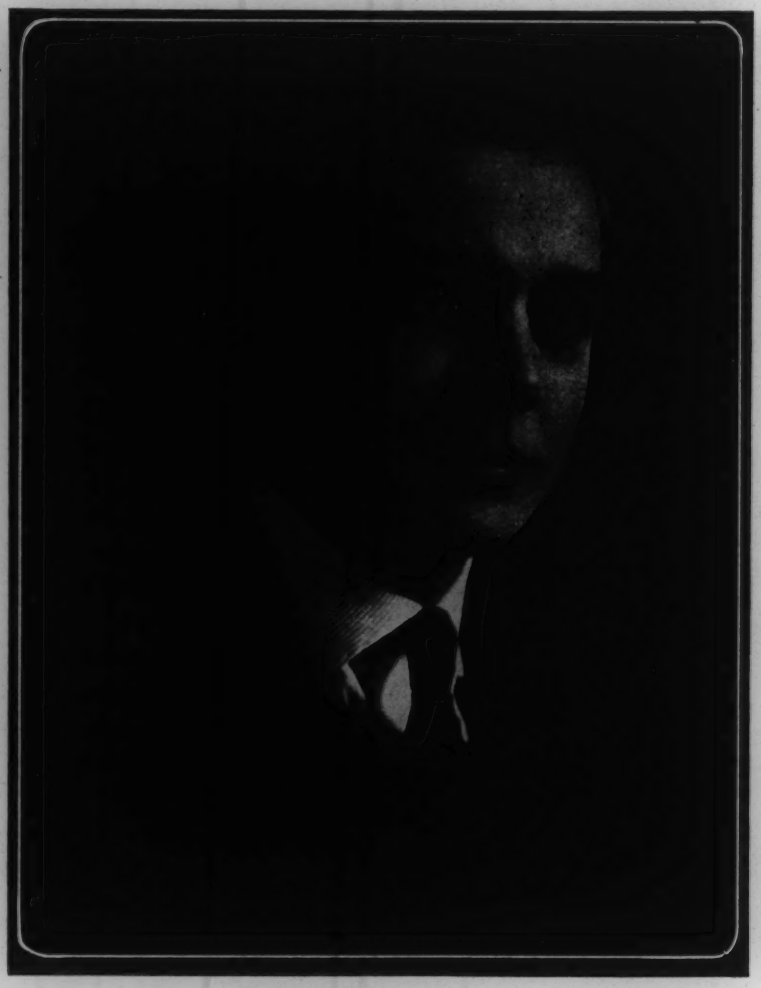
Sends Contract by Wireless

Joseph Klaw represented the theatre at the official inauguration of the Intercity Radio Communication Service last Friday afternoon at City Hall, and sent to Violet Heming in Chicago a contract for a New York engagement, the first theatrical agreement ever offered by wireless. Miss Heming is still hemming and hawing over her answer.

• • •

Hammerstein in Alliance

Arthur Hammerstein will help A. H. Woods to produce the revue that will present the Mack Sennett bathing girls of the screen on the legitimate stage.



EUGENE ACKER

Who brings youth, sincerity and talent to various important roles assigned to him

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

STAGE NEWS OF THE WEEK

IS THAT SO!

G. P. HUNTLEY of "Hitchy Koo" has bought a home at Great Neck.

Charles Halton has entered vaudevile in an act called "The Pest," written and produced by Ann Irish.

Tommy Houck, who plays the role of the Hoboken Terror in "Little Old New York," is a veteran lightweight who forsook the ring for the footlights after he had rolled up a record of 225 fistic battles.

Olga Petrova, who has been touring the middle west, headlining in vaudeville, will end her second season of vaudeville at the Mary Anderson Theatre, Louisville, the week of Dec. 20th, and will leave Kentucky the day after Christmas to spend New Year's at her home at Great Neck, L. I.

For his production of "The Merchant of Venice" *Earl Carroll* has obtained the use of three tapestries recently sold by the Austrian government to V. C. Miller. *Henry Herbert* will head the cast, as Shylock.

Charles Millward has replaced *A. E. Anson* in the cast of "Woman to Woman," which A. H. Woods is producing.

The *Tomson Twins,* dancers, will make their first appearance in the "Ziegfeld Midnight Frolic" on the New Amsterdam Theatre Roof tonight. They will appear together with the *Fairbanks Twins* in a number especially arranged for the quartet.

Avery Hopwood has completed the rewriting of a new play for A. H. Woods, entitled "Come Up in the Haymow." *Wilson Collison* is the original author. It will be produced early in January.

Irby Marshall, Australian actress who has appeared frequently on Broadway, has been engaged for leading roles in support of Fritz Leiber in Shakespearean plays.

Charles Purcell, Mabel Withee and *Beatrice* and *Marcella Swanson* will be in the cast of "The Rose Girl."

Virginia Fissinger has taken the place of *Ada Mae Weeks* as leading woman in "Jim Jam Jems" at the Cort Theatre.

Norval Keedwell, playing in "The Meanest Man in the World," has just had his car repainted, and is having a hard time trying to keep out of the well-known mud holes around the vicinity of Forty-second Street.

Walton Bradford has bought for production later in the season a comedy, "Concerning Claudia," by *Harry Chapman Ford.*

Adele Devereux, dancer of Oriental specialties, has been added to the cast of "The Passing Show of 1921." *Miss Devereux,* who was one of the principals of "The Passing Show of 1919," has been studying Oriental dancing for the past year.

Lester Sharpe, stage manager of the Century Promenade, has written a special dance number for *Jessica Brown,* of "The Century Midnight Revue."

Elizabeth Hines has been engaged by Wilner and Romberg as the prima donna of the new *Pat Rooney* and *Marion Bent* musical comedy.

Louis Closser Hale will play the role of the grandmother in "Miss Lulu Bett," opening at the Belmont a week from Monday.

Jeanne Danjou, a French singer, will make her American debut in "The Passing Show of 1921," coming to the Winter Garden.

Ray E. Reilley, formerly general musical director of the Poli vaudeville circuit has been engaged as musical director by Manager Ben. E. Jackson of William Fox Audubon Theatre.

Michio Itow will present his series of Noh dramas at the Garrick Theatre, commencing in January.

Francis X. Conlan has been engaged for "Coo Coo Cottage."

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FRANK GILLMORE, Secretary.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

STAGE NEWS OF THE WEEK

CHRISTMAS GREETINGS TO VAUDEVILLE ARTISTS

BY E. F. ALBEE

THE past year has been one of contentment and prosperity. The cooperative spirit that exists between the National Vaudeville Artists, Inc., and The Vaudeville Managers' Protective Association has been a great factor in bringing about these results.

New vaudeville theatres are being built all over the country by the heads of the different circuits and individual managers, and notwithstanding the great competition that exists between them, the most complete harmony and good feeling exists where the interests of vaudeville in general are concerned.

Every vaudeville manager in the United States and Canada is doing everything possible to bring about agreeable relationship with the artists, and the many reforms that have been made in the past few years is an evidence of the managers' good faith and a forerunner of what the future holds. Artists have cooperated in most liberal spirit, as have also the stage employees and musicians. The result is that vaudeville

Has Been Raised

to a very high standard, and this cooperative work has been called to the attention of the general public in newspaper articles that have been published all over the world, telling of the spirit in which vaudeville is conducted and praising the high standard which the artists and the managers are setting for this branch of the theatrical profession.

This year has seen what I consider one of the most important improvements in our business—the resolution passed at the last dinner of the Vaudeville Managers' Protective Association, setting aside one afternoon each year which will be known as "Vaudeville Day," the proceeds of the same to be used as an Insurance Fund wherein every member of the National Vaudeville Artists' Club in good standing will receive $1,000 insurance. Other important improvements will be made from time to time as the work goes on and I feel that it is safe to predict that another year will bring forth an almost perfect condition, as far as harmony, fair dealing and cooperation between the artists and the managers is concerned.

Outside of wishing the artists a Merry Christmas and a Happy New Year, the managers' best wishes go forward that the coming year will cement still more closely this relationship.

N. V. A.'S XMAS

Special Doings at the Club Christmas Night

"Open house" will be inaugurated at the N. V. A. Club on Christmas night, December 25, starting at 9:30 o'clock. All members are requested to invite their vaudeville acquaintances and friends to the reception and special buffet luncheon which will be served gratis throughout the evening. Every vaudeville artist in New York Christmas Day is cordially invited to be the guest of the N. V. A. upon that memorable occasion. This includes non-members.

The dancing begins at 9 P. M. The Christmas dinner will be served as usual in the dining rooms from noon until 8:30 P. M. Christmas Day.

• • •

"Pinafore" at Bermuda

Thomas Phillips who has produced various stage spectacles, will start for Bermuda today on the novel mission of making a revival of "Pinafore" on the bay in front of Hamilton next month.

• • •

Cohan's New Production

George M. Cohan's latest production, a new comedy entitled, "Love and Learn," will be presented at the Academy of Music, Baltimore, Dec. 27. Wallace Eddinger heads the cast with Ruth Shepley in the leading feminine role.

TO RESTRAIN TICKET 'SPECS'

Shuberts Plan Vigorous Campaign Against Extortion

The Messrs. Shubert are to begin a vigorous campaign to restrain theatre ticket probers from charging their present extortionate prices which in many cases amount to as high as $10 for a $3 seat. The Shuberts have called in agency members and informed them that they must limit their premiums on tickets to 50 cents on each pasteboard, under penalty of losing their trade from Shubert houses, which comprise a majority in this city.

It is likely that all other managers will fall in line. The Shuberts plan to induce the Producing Managers' Association to take official action along similar lines. The United Managers' Protective Association, the other big organization of legitimate producers, is known to be in harmony with the plan.

• • •

Belasco to Dedicate Stage at Sing Sing

As a Christmas gift to the men in Sing Sing David Belasco will present to them a fully equipped stage, with lighting equipment and scenery sufficient for the presentation of modern plays. On the following night the stage will be dedicated with the first performance of Miss Zona Gale's "Miss Lulu Bett."

• • •

Frawley Returning to Orient

In June, 1919, T. Daniel Frawley, accompanied by a party of players, sailed to the Orient. The Frawley repertory included "Three Wise Fools," "Scandal," "Fair and Warmer," "It Pays to Advertise," "Lightnin'," "Polly With a Past," "The Brat," and "Lombardy, Ltd.," and the principal artistes supporting Mr. Frawley were: Vera Doria, Leslie Virden, Clarabel Fontaine, Gloria Fonda," Albert Morrison, Messenger Bellis, Henry Crosbie, Gordon Blythe, N. C. Michaels, and Charles Osborne. The company now on the way home will return to the Far East in 1921.

• • •

Leo Ditrichstein Gets Play

Oscar Osso, representative of the Society of Dramatic Authors of France, has granted the dramatic and motion picture rights of the play "Patachon," by Maurice Hennequin and Fèlix Duquesnel, to Leo Ditrichstein. This play was a success in Paris. Mr. Ditrichstein will appear in it here.

• • •

New Theatre Guild Play

The Theatre Guild has put into rehearsal the third production of the Guild season, "John Hawthorne." The new play will be presented at special matinees at the Garrick in January in order that "Heartbreak House" may not be withdrawn.

• • •

Special Children's Matinees

The Professional Children's School, the organization which sees to the education of children already on the stage, will give three matinees Christmas week at the Longacre theatre, Dec. 27, 28 and 30.

EQUITY'S $2000.00 CHRISTMAS PRESENT

Sixty Members in Stranded Company Brought Home

Sixty members of the Actors' Equity Association, left stranded and penniless in Kansas City last Saturday night by the abrupt closing of a company, will enjoy a happy Christmas through the receipt of $2000 wired them by Equity for transportation home.

The company, the "Frivolities of 1920" had been in difficult straits for some time, according to a statement made by the Actors' Equity Association, which said that the chorus girls had for weeks received only a small portion of their salaries. Many of them, it was said, had been living on apples, so destitute were they. One girl, according to the statement, "was told to walk home if she didn't like it."

• • •

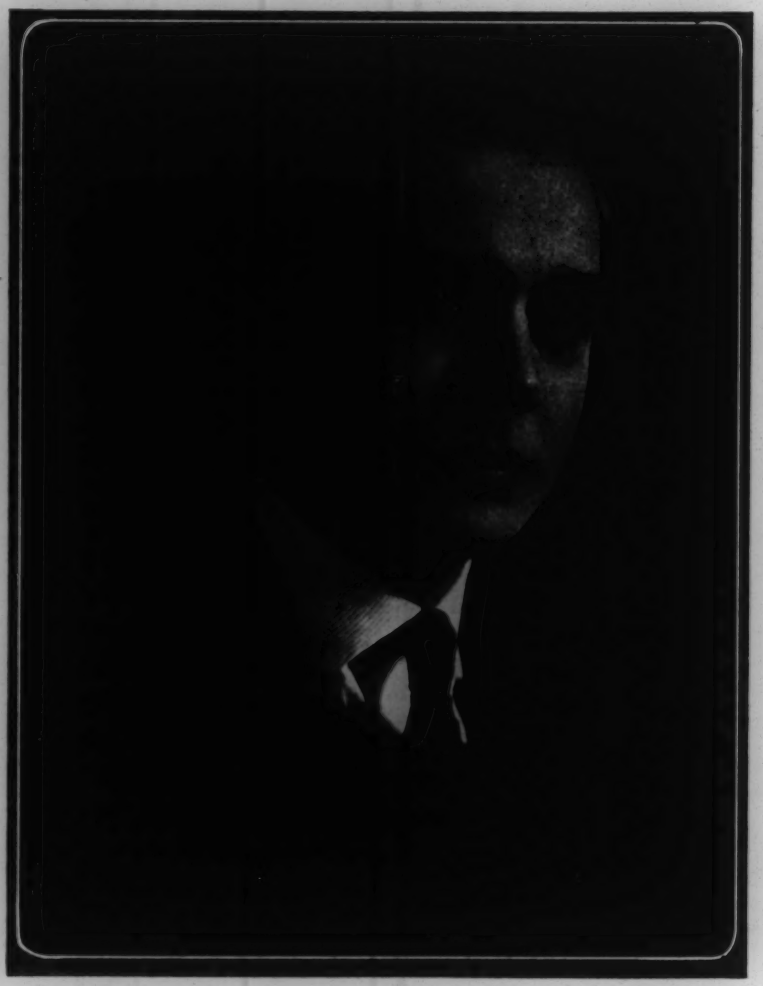
Sends Contract by Wireless

Joseph Klaw represented the theatre at the official inauguration of the Intercity Radio Communication Service last Friday afternoon at City Hall, and sent to Violet Heming in Chicago a contract for a New York engagement, the first theatrical agreement ever offered by wireless. Miss Heming is still hemming and hawing over her answer.

• • •

Hammerstein in Alliance

Arthur Hammerstein will help A. H. Woods to produce the revue that will present the Mack Sennett bathing girls of the screen on the legitimate stage.



EUGENE ACKER

Who brings youth, sincerity and talent to various important roles assigned to him

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

STAGE NEWS OF THE WEEK

IS THAT SO!

G. P. HUNTLEY of "Hitchy Koo" has bought a home at Great Neck.

Charles Halton has entered vaudevile in an act called "The Pest," written and produced by Ann Irish.

Tommy Houck, who plays the role of the Hoboken Terror in "Little Old New York," is a veteran lightweight who forsook the ring for the footlights after he had rolled up a record of 225 fistic battles.

Olga Petrova, who has been touring the middle west, headlining in vaudeville, will end her second season of vaudeville at the Mary Anderson Theatre, Louisville, the week of Dec. 20th, and will leave Kentucky the day after Christmas to spend New Year's at her home at Great Neck, L. I.

For his production of "The Merchant of Venice" *Earl Carroll* has obtained the use of three tapestries recently sold by the Austrian government to V. C. Miller. *Henry Herbert* will head the cast, as Shylock.

Charles Millward has replaced *A. E. Anson* in the cast of "Woman to Woman," which A. H. Woods is producing.

The *Tomson Twins*, dancers, will make their first appearance in the "Ziegfeld Midnight Frolic" on the New Amsterdam Theatre Roof tonight. They will appear together with the *Fairbanks Twins* in a number especially arranged for the quartet.

Avery Hopwood has completed the rewriting of a new play for A. H. Woods, entitled "Come Up in the Haymow." *Wilson Collison* is the original author. It will be produced early in January.

Irby Marshall, Australian actress who has appeared frequently on Broadway, has been engaged for leading roles in support of Fritz Leiber in Shakespearean plays.

Charles Purcell, Mabel Withee and *Beatrice* and *Marcella Swanson* will be in the cast of "The Rose Girl."

Virginia Fissinger has taken the place of *Ada Mae Weeks* as leading woman in "Jim Jam Jems" at the Cort Theatre.

Norval Keedwell, playing in "The Meanest Man in the World," has just had his car repainted, and is having a hard time trying to keep out of the well-known mud holes around the vicinity of Forty-second Street.

Walton Bradford has bought for production later in the season a comedy, "Concerning Claudia," by *Harry Chapman Ford*.

Adele Devereux, dancer of Oriental specialties, has been added to the cast of "The Passing Show of 1921." *Miss Devereux*, who was one of the principals of "The Passing Show of 1919," has been studying Oriental dancing for the past year.

Lester Sharpe, stage manager of the Century Promenade, has written a special dance number for *Jessica Brown*, of "The Century Midnight Revue."

Elizabeth Hines has been engaged by Wilner and Romberg as the prima donna of the new *Pat Rooney* and *Marion Bent* musical comedy.

Louis Closser Hale will play the role of the grandmother in "Miss Lulu Bett," opening at the Belmont a week from Monday.

Jeanne Danjou, a French singer, will make her American debut in "The Passing Show of 1921," coming to the Winter Garden.

Ray E. Reilley, formerly general musical director of the Poli vaudeville circuit has been engaged as musical director by Manager Ben. E. Jackson of William Fox Audubon Theatre.

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RICHARD STANTON — *Producer of feature photoplays, now under contract with William Fox.*

FLORENCE WALTON

• *A leading American exponent of modern ballroom dancing, who has recently returned from an extended visit to Paris and other cities on the Continent.*

SAM. H. HARRIS'

Stars, Productions and Theatres

MRS. FISKE, in "Wake Up, Johnathan!", a new comedy by Hatcher Hughes and Elmer Rice. Produced under the direction of Harrison Grey Fiske.

WILLIAM COLLIER, in "The Hottentot," a comedy by Victor Mapes and Mr. Collier.

GRANT MITCHELL, in "The Champion," a new comedy by Thomas Louden and A. E. Thomas.

"WELCOME STRANGER," with George Sidney. A comedy by Aaron Hoffman.

"LITTLE OLD NEW YORK," a comedy by Rida Johnson Young

"HONEY GIRL," a Musical Comedy based on Henry Blossom's play "Checkers."

The Cohan and Harris Theatre

NEW YORK

In association with Irving Berlin, the new theatre, now in course of construction

THE MUSIC BOX
NEW YORK

Greetings
FROM
Arthur Hammerstein
HITS RIGHT AND LEFT

5TH MONTH IN
NEW YORK

Frank Tinney
IN
"TICKLE ME"
THE MUSIGIRL COMEDY TENSTRIKE

SELWYN THEATRE
NEW YORK

THE SUPREME BID
OF THE TOWN

Frances White
IN THE MUSICOMEDY GEM
"JIMMIE"
WITH BEN WELCH

APOLLO THEATRE
NEW YORK

Every Good Wish For A
Merry Christmas

ARTHUR HOPKINS

A. H. WOODS
WISHES YOU ALL
A Merry Christmas
and
A Happy New Year

THE NEW PLAYS ON BROADWAY

"SALLY"

An Unusually Pleasing Musical Comedy

Musical comedy in three acts. Book by Guy Bolton. Lyrics by Clifford Grey. Music by Jerome Kern. Ballet music by Victor Herbert. Produced by F. Ziegfeld, Jr., at the New Amsterdam Theatre, Dec. 21.

"Pops"	Alfred P. James
Rosalind Rafferty	Mary Hay
Sascha	Jacques Rebiroff
Otis Hooper	Walter Catlett
Mrs. Ten Broek	Dolores
Sally	Marilynn Miller
"Connie"	Leon Errol
Colonel Travers	Phil Ryley
Blair Farquar	Irving Fisher
Jimmie Hooper	Stanley Ridges
"Babe"	Alta King
Fluff	Betty Williams
Tot	Barbara Dean
Kitty	Vivian Vernon
Pickles	Gladys Montgomery
Bobby	Mary McDonald
Richard Farquar	Frank Kingdon
Billy Porter	Wade Boothe
Harry Burton	Jack Barker
Ivan	Earl Barroy

"Sally" has a biographical value. It represents the rise of *Marilynn Miller* in the reign of Florenz the Second. *Miss Miller* has long been a gay and graceful and fascinating exponent of the dance. She has now achieved the distinction of stellardom. The honor is deserving.

Just as *Miss Miller* has been elevated from the ranks so "Sally" presents the gradual progress of a Greenwich Village Bohemian of a certain dancing skill to Ziegfeldian eminence at the New Amsterdam. It is a refreshing and novel version of the respectable old tale "from rags to riches," though the rags in this particular case are not unwelcome so strong is the pride of Bohemianism.

But Sally has dreams far beyond Greenwich Village. They extend to Forty-second Street, in fact. And when her big opportunity comes she is quick to grasp it. She realizes her dreams. She *is* a Ziegfeld star. She becomes the most conspicuous figure in the Ziegfeld domain. And when you stop to consider the figures in this domain literally you have a man's job on your eyes.

Miss Miller as Sally was never more captivating, never more airy in her grace, never more refreshing in youth. Handsprings are the order of the day when one attempts to pay her tribute. She danced divinely—and divinely is the only expression, as even the gods of the daily papers admit—and her performance is one of the daintiest things of an unusual season. Great is Florenz and Marilynn is his profit.

But risking an anti-climax there are other attractive features in "Sally." There is, for example, *Leon Errol*, with his capital sense of the grotesque, dancing in comic contrast to *Miss Miller*. He was always amusing.

Walter Catlett, fresh from English conquests, is also present—droll and imperturbable as ever, and with a bag of new tricks. *Mary Hay* exhibits her vivid personality—an ingratiating person in the role of an Irish Bohemian. The pictorial Dolores stalks through various scenes. *Stanley Ridges* and *Irving Fisher* take care capably of the sentimental song assignments.

And there are numerous young women of superlative beauty, bearing such names as *Vivian Vernon*, *Gladys Montgomery* and *Barbara Dean*.

The music is in the familiarly tinkly vein of *Kerr*, while *Victor Herbert's* ballet accompaniment is charmingly melodious. *Guy Bolton* performed a creditable task with the book.

But "Sally" is *Marilynn Miller* from her head to her toes—and her toes were always visible, for the New Amsterdam stage was raised above the footlights for the occasion.

LOUIS R. REID.

Marilynn Miller a Ziegfeld Star in "Sally," a Pleasing Musical Comedy, at the New Amsterdam

"Mary Rose" Produced

"Mary Rose," by James M. Barrie, was given its first New York presentation at the Empire last Wednesday night. Ruth Chatterton appears as the star of the company in the title role. It will be reviewed in the next issue of the MIRROR.

* * *

Leiber Season

Fritz Leiber will begin his season of Shakespearean repertoire at the Lexington Theatre, Dec. 27. The opening bill will be "Macbeth."

German Opera Season Opens

Mrs. Oscar Hammerstein's season of German opera, operettas and dramatic performances began at the Manhattan Opera House Dec. 22. "Die Suendenglocke" (The Sin Bell), a drama by Hans Knobloch, will have its premiere in America on Wednesday and be repeated for Thursday evening's performance. The theatre will be closed on Friday for a dress rehearsal of Humperdinck's "Hansel und Gretel," which will be presented Christmas afternoon and evening with Marie Mattfeld in the title part. Franz Lehars' new Viennese operetta, "Wo die Lerche Singt" (Where the Lark Sings) will have its first presentation in this country Monday evening, Dec. 27.

* * *

New Ziegfeld Tableau

F. Ziegfeld, Jr., is offering in the "Midnight Frolic" atop the New Amsterdam, a new Ben Ali Haggin arrangement, entitled "Paris, 1793. Place de la Revolution." The tableau vivant will consist of two scenes, depicting the tragic last moments of Marie Antoinette. More than thirty persons appear in the representation.

* * *

Four Plays Leave

Four plays left Broadway after last Saturday night's performances and took the road. They were "Call the Doctor" at the Empire Theatre, "One" at the Belasco Theatre, "Broadway Brevities" at the Winter Garden and "Hitchy-Koo 1920" at the New Amsterdam Theatre.

BROADWAY TIME TABLE—Week of Dec. 27th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afgar	Alice Delysia	*Oriental extravaganza*	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	$18,000
Bab	Helen Hayes	*Play of neo-flapper age*	Oct. 18	Park	Columbus Circle	8.20—W. & S. 2.30	$10,000
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
The Broken Wing	Ines Plummer, Alphonse Ethier	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	$10,200
Daddy Dumplins	Maclyn Arbuckle	*Whimsy of ambitious youth*	Nov. 22	Republic	West 42d	8.30—W. & S. 2.30	$8,300
Debarau	Lionel Atwill	*To be reviewed*	Dec. 23	Belasco	West 44th	8.30—Th. & S. 2.30	First week
Cornered	Madge Kennedy	*Crook melodrama*	Dec. 8	Astor	Bway 45th	8.30—W. & S. 2.30	$13,000
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30 W. & S. 2.30	Capacity
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
French Leave	Mr. and Mrs. Coburn	*Farce of war times*	Nov. 8	Belmont	West 48th	8.30—W. & S. 2.30	$6,900
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$65,000
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.20	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	*Shaw's comedy of futile folk*	Nov. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	8.20—W. & S. 2.20	$18,200
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Jim Jam Jems	Ada May Weeks, Frank Fay	*Ordinary musical comedy*	Oct. 4	Cort	West 48th	8.20—W. & S. 2.20	$12,600
Jimmie	Frances White	*Average musical comedy*	Nov. 17	Apollo	West 42d	8.30—W. & S. 2.30	$14,100
Just Suppose	Patricia Collinge	*Fanciful princely romance*	Nov 1	Henry Miller	West 43d	8.30—W. & S. 2.30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	$8,100
Lady Billy	Mitzi	*Conventional musical comedy*	Dec. 14	Liberty	West 42d	8.30—W. & S. 2.30	$17,000
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	$12,600
Mary	Jack McGowan, Janet Velie	*Brisk and tuneful musical play*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
Mary Rose	Ruth Chatterton	*To be reviewed*	Dec 22	Empire	Bway & 40th	8.30—W. & S. 2.30	First week
The Meanest Man in the World	George M. Cohan	*Comedy of lawyer*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mecca	Lionel Braham, Gladys Hanson	*Colorful oriental spectacle*	Oct. 4	Century	Cen. Pk. W.	8.00—W. & S. 2.00	$27,200
The Mirage	Florence Reed	*Play of the primrose path*	Sept. 30	Times Sq.	West 42nd	8.30—W. & S. 2.30	$12,900
Pitter Patter	Ernest Truex	*Pleasing musical comedy*	Sept. 28	Longacre	West 48th	8.20—W. & S. 2.20	$12,000
The Prince and the Pauper	William Faversham	*Mark Twain's romantic comedy*	Nov. 1	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	*Whimsy of ambitious youth*	Nov. 23	Punch & Judy	West 49th	8.30—W. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	*Reviewed in this issue*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	First week
Samson and Delilah	Ben Ami, Pauline Lord	*Satirical domestic drama*	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	$8,800
The Skin Game	Herbert Lomas, Josephine Victor	*Drama of class conflict*	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	$7,900
Spanish Love	W. H. Powell, J. Rennie, H. Stephenson	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.20—W. & S. 2.20	$12,000
The Tavern	Arnold Daly	*Burlesque of melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$10,600
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$9,000
Thy Name is Woman	Mary Nash	*Play of primitive Spain*	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	$8,200
Tickle Me	Frank Tinney	*Musical hodge-podge*	Oct. 5	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	$16,900
When We Are Young	Henry Hull, Alma Tell, George Marion	*Play of youth's regeneration*	Nov. 22	Broadhurst	West 44th	8.30—W. & S. 2.30	$8,000
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frazee	West 42d	8.30—W. & S. 2.15	$9,800

Motion Pictures

Midsummer Madness	Jack Holt, Lila Lee	*Marriage drama*	Criterion	Bway & 44th	12 M. to 11 P. M.
The Charm School	Wallace Reid	*Light comedy*	Rivoli	Bway & 49th	12 M. to 11 P. M.
Rookie's Return	Douglas MacLean	*Character comedy*	Rialto	Bway & 42nd	12 M. to 11 P. M.
Girl with Jazz Heart	Madge Kennedy	*Farce Comedy*	Capitol	Bway & 50th	12 M. to 11 P. M.
Nineteen or Phyllis	Charles Ray	*Homespun comedy*	Strand	Bway & 47th	12 M. to 11 P. M.
Over the Hill	Mary Carr	*Carlton's poem filmed*	Lyric	West 42d	Eve. 8.30 Mat. daily 2.30
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*	44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15

PAT MOORE

One of the most youthful players in the film world, who at the age of five is playing the title role in the next American production, "Their Mutual Child."

LEATRICE JOY

Who enacts the leading feminine role in the first of the new Willat productions, entitled "Down Home," which Hodkinson is releasing through Pathe's exchanges.

AT THE BIG VAUDEVILLE HOUSES

Morton Family at the Palace — Leo Carrillo Headlines at the Colonial — Kitty Doner at the Alhambra — Royal Has Pleasing Bill

MORTON FAMILY HEAD PALACE BILL

New Dooley Turn Is Also Held Over

Once upon a time *Sam* and *Kitty Morton*, with *Paul* and *Clara* formed the *Four Mortons* in vaudeville. Then time brought changes with the result that today finds *Clara* doing a "single," *Paul* a double with *Naomi Glass* while the parents brought two other children from the *Morton* fireside and continued the *Four Mortons* with *Martha* and *Joe* filling the places made vacant by *Clara* and *Paul*.

And when the whole family get together upon a bill they give a whole show themselves. The *Mortons* are offering three acts at the Palace this week and Monday afternoon scored the biggest kind of a hit.

The show ran long with the sketch, "Half An Hour," by *Mme. Besson* and Company taking up considerable time through a complete change of scenery being made for the acts. Then the big *William* and *Gordon Dooley* turn which was held over from last week also consumed a lot of time which forced the running time beyond the usual period.

Strassell's Animals opened. It's a seal act and a good one with the

turn receiving more applause than is usually bestowed upon an act of this calibre at the Palace. The playing of the horns by one of the seals proved a big feature.

The *Amoros Sisters*, presenting practically a new act but retaining much of their original turn especially the trapeze and acrobatic routine are retained to advantage.

Bert and *Betty Wheeler* got along swimmingly, with combined singing and comedy chatter of the duo scoring an emphatic hit. After the *Besson* skit *Clara Morton* offered her turn which displayed her versatility and cleverness. She is still the same capable musician as of yore but after all it is her songs and the manner employed that brought the biggest returns.

In a new act that was a satire of delightful concoction of the after-Prohibition spirit appeared *Paul Morton* and *Naomi Glass*. This magnificent pair of funmakers via smart dialogue and a cleverly-conceived dancing routine was well received.

After intermission appeared the *Four Mortons*, unmistakable gloom chasers and the *Dooleys* in "The Two Vagrants," who added to the merriment, with the *Girard Brothers* in equilibristic feats closing the show. A good act.

All in all this is one of the best programs ever offered at the Palace. It comprises everything, comedy, drama, and variety of songs and dances. MARK.

PRETENTIOUS BILL AT THE COLONIAL

Leo Carrillo and "The Eyes of Buddha" Headline

Leo Carrillo, late star of "Lombardi Ltd.," headlined at the Colonial with inimitable dialect stories, told in his captivating manner. "The Eyes of Buddha," a pretentious operetta, shared the honors with *Mr. Carrillo*.

The *Nippon Duo* opened with a little bit of music and Japanese comedy, which included some very good ukelele playing and barrel balancing on twinkling toes.

Ed. Lowry and *Irene Prince* in "Fifty-fifty" worked hard to please and mildly succeeded.

The playlet "Summertime," by *Edwin Burke*, proved to be a silly trifle only passably amusing. The work of *Lorin Raker* (who is favorably remembered for his Jimmy Bean in "Pollyanna") is patterned after *Ernest Truex* and agreeably entertaining. The rest of the company did the best they could with the material, in spite of handicaps of colds, *et al.*

Allman and Mayo in *Herman Timberg's* bright patter "Broadway Gossip," got plenty of laughs, and vocalized pleasingly with *Mother O' Mine*. They closed to a big hand.

"The Eyes of Buddha," with *Jack Henry* and an excellent supporting company, is one of the best one-act musical sketches of its kind. It has humor without vulgarity, and lilting music (even though the main theme is lifted almost bodily from *Victor Herbert's I Might Be Your Once-In-A-While*) and the staging is particularly noteworthy. *Watson Barrett* has designed a most attractive set, and the costumes are numerous and gorgeous. The sketch moved with snap and ease, and sent everybody out humming during intermission.

The *Russian Cathedral Singers*, a quartet with finely trained voices, sang various native selections and closed with *My Old Kentucky Home* in English. This act was moved up from third place, and well deserved the advance.

Leo Carrillo's dialect, whether it be Chinese, Italian, or French, is always vastly amusing and cleverly done. The Italian version of George Washington and the cherry tree was delightful. The dramatic bit of the wounded French soldier was forceful and stirring. The selections were all too short, and the audience would have eagerly enjoyed more.

The closing act was *Alice DeGarmo* in an aerial novelty which held the crowd. CONN.

Next Week—Kitty Doner, Lew Dockstader, "For Pity's Sake."

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

WALTER ROSEMONT
DAVID BURTON
JEAN WHITE
RUTH TERRY
MICHAEL GOLDREYER
HELENE SINNOTT
ZELDA SANTLEY
BLYTHE DALY
ELISE BARTLETT
ROLLO LLOYD
JOSEPH LAWREN
ROBERT ARMSTRONG
HARLAN THOMPSON
CHARLES LE MAIRE
RITA ROMILY
JACK OSTERMAN
OTTO KUHL
MITCHELL GREEN
LOUIS BERKOFF
FREDA BERKOFF
GLEN ANDERS
PERCY HELTON
FRANCES CARSON
JOHN ADAIR
HOWARD LANGE
S. HARRY IRVINE
EUGENE WARD
EDITH KING
LEILA BENNETT
ALBERTA BURTON
GUSTAVE ROLLAND

GOOD BILL AT THE ROYAL

John B. Hymer Sketch is Principal Number

The most pretentious number at the Royal this week is *John B. Hymer's* elaborate creation called "Tom Walker in Dixie." *Mr. Hymer's* powers as a comedian and playwright are well recognized, but in this vehicle he excels himself for his lively imagination causes him to create a story that has a charm sometimes associated with folklore of the Robert Burns type. In this story the principal figure is an amiable old negro who has a tendency to neglect his moral and spiritual duties. He encounters temptation in the shape of money, and falls, eventually selling his soul, a la Faust, to the devil. There follows then a pictorial description with electrical effects of his encounters with the devil and his troubles while in prison. The sketch has enough material for a whole play and the little girl player and dusky bad man give life to the situations. *Mr. Hymer* is somewhat ruthless, however, in his search of material for comedy purposes and delves into the spiritual and diabolical without a qualm.

Like a private musical in a drawing room is the refined musical and artistic dancing act offered by *Ernest Evans* and assistant artists. The selections are ably given and give the audience much pleasure. The full stage is used for this act and the settings are impressive.

Vinie Daly, of the famous *Daly* family, gives her popular routine of song with her accustomed charm. *Kramer* and *Boyle* amuse with blackface comedy, patter, songs and dancing. *Adelaide Bell* and her Company divert with a dancing novelty while *Jed Dooley*, a versatile chap, and the *Marie Geni Trio* round out a successful bill. SOBEL.

KITTY DONER HEADS ALHAMBRA BILL

Marx Brothers and Vincent O'Donnell Score

Appropriate to the holiday season, song and dance make this week's bill at the Alhambra a joyous affair. The acts are all of a high standard and sufficiently varied to please exacting

patrons. That gifted *Doner* family occupies the prominent place and justifies its position. *Kitty* is the central luminary and she is assisted by *Ted* and *Rose*, with *Eddie Moran* also happily busy. The act is entitled "A League of Song Steps," and it is a terpsichorian novelty of charm and expertness. Dancers who are capable of supplying programs of this sort are to be commended for vaudeville makes great demands on the creative and dexterous powers of those who now strive to entertain with this form of graceful motion.

Another gifted family,—all boys—is also on the bill, the four *Marx Brothers*, those animated purveyors of jocularity and melody. The *Marx Brothers* have discovered the secret of the fountain of youth, for they run at a comedy speed of four miles a minute, scattering youthful banter broadcast.

That popular entertainer, *Harry Tighe*, and *Edna Leedom*, the comely kidder, have a new act designed especially for comedy purposes. Incidentally, we hear that they are a bride and groom, and we feel sure that they must be having a happy honeymoon while giving so much bright entertainment to enthusiastic audiences.

Vincent O'Donnell, the "kid MacCormack," travels under a big title that immediately arouses critical interest. But he does not disappoint with his vocal efforts, and his routine displays a voice of pleasing range and purity. His operatic number was well rendered.

In contrast to the *Four Marx Brothers*, the three *Misses Dennis* demonstrate how perfectly nature can triple her powers and her charms in the female of the species. The *Misses Dennis* are good to look at, and their trio singing is sweet and appealing. The urbanity of this act commends it to fastidious playgoers.

There is a fine dramatic playlet on the bill called "The Tale of A Shirt" and it furnishes excellent acting opportunities for *Erwin* and *Jane Connelly*, capable players who put the lines across in an effective manner. The *Musical Hunters* interest greatly with their musical exposition of a hunter's experiences in the land of dreams. SOBEL.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

NEW VAUDEVILLE ACTS

Mme. Besson Appears in Barrie Playlet

Barring a lapse of time caused by the changing of scenery for the acts denoted in the little playlet, "Half An Hour," by Sir James M. Barrie, capably presented by *Mme. Besson* and company at the Palace this week, the act met with a most enthusiastic reception.

The first part got under way slowly but the closing period moved faster, became more dramatic and held tight tension until the very close. The cast for the most part (which included *Clifford Brooke*) enacted its roles capitally but the uppermost prim goes to *Mme. Besson*. *Brooke* as the doctor was splendid. It's rather a hard skit to play in vaudeville, owing to its complete change of action, yet the present offering was done in real legitimate and production style.

An aristocratic man and his wife talk their mating over. He tells her just exactly why she married him. For coin. She becomes heartsore. Decides to leave him. Calls another man upon the phone. Goes to him. He is about to depart for Egypt. In going to the corner upon an errand while she remained in his room, the man is run down and killed by a motor. A doctor enters. He does not care to know who she is but requests her to get away at once if she is not the man's wife. She hurries home and dresses for a dinner at which the very same doctor who had been at the man's room was a guest. He recognizes her.

There is quite a dramatic scene when the husband endeavors to unmask his wife's infidelity. But by a clever coup and the aid of the doctor she "covers" splendidly. *Mme. Besson* received a number of curtain calls at the close of the sketch. MARK.

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Paul Morton and Naomi Glass Offer Most Pleasing Act

As far as we can ransack our memory we recall that *Paul Morton* and *Naomi Glass* never offered a mediocre turn. And in the presentment of a brand new satire entitled "The Spirit of 76th Street," with book by *Billy Dale* and songs by *Clarence Gaskill*, they offer a mighty pleasing round of vaudeville entertainment. It runs in two scenes, with a drop of an apartment first shown and the remainder of the act devoted to dialogue of comedy chatter that takes place in the cellar of the apartment building. *Miss Glass* is seeking an apartment. She finds *Paul Morton* in the garb of the janitor. He proves the owner. In the basement the furnace proves to be a camouflaged affair where beer runs from one valve and from one of the front doors cocktails are removed. The coal bin in addition to being a parking place for wine is also a holder of a xylophone which *Mr. Morton* and *Miss Glass* play effectively. There are several songs, with a soft-shoe routine done by the duo. They also do a stair dance up beer cases arranged in stair succession. The biggest song hit was the Jazz number. It has a dandy swing and a dancing accompaniment that brought out the combined stepping ability of *Miss Glass* and *Mr. Morton*. Everything they do is done in a capital manner. They have youth, looks, personality and ability. *Paul Morton* is qualified to step in any light comedy role in any of the Broadway shows and get away with it. *Miss Glass* proves her stage worth in divers ways. She can sing and she can dance. They have an act that fits nicely in the varieties and will give solid entertainment to the most exacting. MARK.

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The Amoros Sisters Have Diverting Act

They are at the Palace this week. They are billed as "Those French Girls" but they are the *Amoras Sisters*.. Hard workers. Yes by a city mile and a dozen country blocks. They sing a little. Dance too. Then one does some difficult stunts on the trapeze while the other does some remarkably clever hand-whirling around a stationary pole. While the girls sing together at the opening, one has a much better voice and she uses it to advantage later in the turn.

For the finish the girls dressed in pantalooned-outfits and caps, offer *The Strutters Ball* with an acrobatic dance at the final chorus. The act was an unqualified hit at the Palace. The girls have worked hard to bring their circusy turn up to a modern and attractive minute. That they have succeeded was attested by the hearty applause greeting them at the finale. MARK.

JOHN J. NASH

Business Manager of the Western Vaudeville Managers' Association

EXCELLENT BILL AT THE RIVERSIDE

Miss Juliet Arrogates Applause of the Bill

If the audience could have had its own sweet, way, *Miss Juliet* would have supplied all the entertainment on the new bill. As it was, she impersonated enough celebrities of the legitimate and vaudeville stage to have supplied headliners for almost twenty separate shows. And every impersonation, as usual was distinctive and true evidencing the fact that *Miss Juliet* is one of the greatest mimic artists of the day. In addition to numbers she has given in the past, she is now introducing one of *Harry Delf* doing the soup song, one of the most humorous selections in the new musical hit, "Jimmie."

The opener is a graceful divertisement by *Walter James, Stefi Anderson* and *Mildred King*, who, under the fragrant title of "The Rose Revue," sing, dance and syncopate. They are followed by *Dixie Norton* and *Coral Melnotte* who, admidst songs and with steps, do male impersonations, and burlesque spooning scenes. The girls are both very clever and get across well. Certain lines in the doctor song, however, could well be expunged.

CLAUDE (TINK) HUMPHREY

Manager of the Chicago office of the B. F. Keith Vaudeville Exchange

Paul Decker and Company in the *Edward Burke* comedy entitled, "—And Son" have a humorous medium that merits high praise. Though the human element is laid on a bit thick, the underlying situation is probable and even compelling, dealing as it does with a wastrel son who learns suddenly how to employ modern business methods. *Decker* has a breezy stage presence, and puts over the snappy lines in a joyous fashion. His company is a good one and furnishing a successful contrasting background for his skylarking.

Carl Emmy and his pets offer what is called "the prettiest act in vaudeville," and when the handsome dogs all sit up for a tableau, the estimate seems justified. The dogs are perfectly trained, dapper and skilful. Their most interest tricks include rope jumping, high and distance jumping, perilous slides and dancing. This act would be stronger, we believe, if the rhymed production and close were omitted as they have little to do with the act itself.

After the intermission, *Davis* and *Darnell* give a comedy skit entitled "Birdseed" which wins hearty applause and they are followed by that resourceful comedienne and songstress, *Marie Nordstrom* in her new act, "Tick Tock," with music by *Arthur Gutman*. Though *Miss Nordstrom* is the constant recipient of great applause and high favor she is as unspoiled and engaging as ever. *Elinore* and *Williams* score heavily with their well known offering by James Madison, "Wanted—a Cook." They are followed by an elaborate American Operetta by *Oscar Haase* and *Walter Greenough*. This work is worthy of high praise because of its sincere artistic purpose, and the able way that it presented. Musically and histrionically it is good, but we doubt if it will be a great popular success because of its somewhat unwieldy form and lengthiness.

No one who saw this bill failed to get his money's worth. SOBEL.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

I'd Like to Fall Asleep and Wake Up in My Mammy's Arms	Bert and Betty Wheeler
Margie	Murray and Volk
That's How You Can Tell They're Irish	Clara Morton
Old Pal, Why Don't You Answer Me?	Samson and Douglas

MAJESTIC: CHICAGO

Best Bill of Season Has Blossom Seeley and Others

There is the best bill of the season at the Majestic this week. A delightful proportion of dancing and comedy, pretty faces and pretty gowns, catchy popular music and lovely classical favorites.

There are the *Arena Brothers*, two clever acrobatics, with their famous dog. There are the *Stanley* and *Birnes* team, who dance lithely and cut delightful capers. There is also the renowned violinist, *Fradkin* with his facile bow, who is assisted by the voice of *Jean Tell*, soprano.

Babcock and *Dolly* offer an exhilarating act, in which *Babcock* presents some good buffoonery, and *Dolly* wears wonderful clothes effectively. The *Santos* and *Hayes* revue has been commented on again and again in this department, but we cannot dismiss this act without insisting that it is one of the best in vaudeville. The *Stanton Brothers* next present a thoroughbred music and comedy act, and they are followed by *Miss Seeley* and her clever boys, who dance and sing and joke as divertingly as ever. *Toto*, the ultra-clown, ends the bill and his supreme cleverness is placed, consequently, at a great disadvantage.

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STATE-LAKE BILL

Emma Haig Chief Feature of Good Program

Emma Haig, danseuse, is the superb feature of an excellent bill at the State-Lake this week. *Miss Haig* presents almost everything from the Saraband of Spain to a possible North Pole dance. Under hats of every description she depicts a number of very clever and original steps.

Frances Kennedy lists the fun and song interestingly. She sings *There's A Little Bit of Irish in All of Us* quite convincingly. Her jokes have a new twist that provoke sincere laughter.

Doc Baker in "Flashes" presents an act reminiscent of Ziegfeld, with a number of pretty girls. *Polly Walker* stands out exceptionally well, singing and dancing with Doc. *On the Shores of Tripoli* is used as an opener, followed by the scene which opens the eyes. The doctor is quite a speedy chap at making some almost impossible changes.

Bernard and Towns with songs and a charge on the dance at the end, get by pleasingly. *Janet of France* offers a neat setting, some pretty songs and some good after-the-war chatter in French.

Henry and Adelaide open this interesting bill with *I'd Love to Fall Asleep and Wake Up in My Mammy's Arms*. Their dancing, too, is worthy of note. JIMALONE.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

JEROME H. REMICK & CO.
DETROIT—NEW YORK—CHICAGO

Xmas Greetings

—and—

Happy New Year

to the

Theatrical Profession in General

from the

B. F. Keith Vaudeville Circuit

and the

B. F. Keith Vaudeville Exchange

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

In the Song Shops

BY MARK VANCE

Plenty of Song Cheer — London Hits Coming—Elsie Baker and Fox Hits — Gave Yvette a Song

"TAPS"

A graduate of the Mt. Morris Theatre song contests, he went to work for McCarthy and Fisher, only working nights for the magnificent sum of twelve dollars a week, which is only two years ago. At that time they had the "Oh, Look!" show, and unassisted, without even an outside office, he went out and made "Always Chasing Rainbows," and after doing some great work building up the McCarthy and Fisher band and orchestra department, moved up to the Irving Berlin company and is developing one of the greatest departments in the music business

ONCE a year it is customary with everybody to wish everybody else a Merry Christmas. We try to follow custom as best we can so here goes: *Merry Christmas* everybody! Happy Yuletide of season's greetings and all the side dishes that go with them. Notwithstanding the apparent slump that struck the music business recently we know from observation and deduction that the celebrated Tin Pan Alley, Music Row and Melody Rialto has an unmistakable halo of cheer that bespeaks happiness notwithstanding the individual effort of some to make it appear that the badges of mourning for deceased business should be worn on the arms of the publishers.

The year 1920

Is Drawing to a Close

and with it some eventful happenings within the ranks of the music circles. Some dealers declare business has been immense. Others use a word frequently heard where decayed fruit lies in repose. Some publishers say it would have been all right BUT— Others say they had hits and made money. But the current year brought out some big numbers—big in the sense of popularity and big in the sense of making money—and with some the end is not in sight by a long shot. There's *Whispering* for instance; *Avalon* and the *Japanese Sand Man* furnish two more apt illustrations; *The Love Nest* is another bear and that other nest-egg, *Feather Your Nest* is also a whale. We could go on and on but these will suffice by way of showing that we are there with proof to back up what we are saying that it has been a prosperious old year after all. So cheer up and make next year even bigger.

London song hits are headed.

Across the Briny Deep

from the DRAMATIC MIRROR and THEATRE WORLD'S London correspondent, *Frank J. Woolf*. We reprint *Woolf's* words so that we won't slip up on his reports: "Messrs. Enoch's have just made an extensive arrangement with that wonderful artist, *Madame D'Alvarez* who will sing a number of songs for the Enoch's throughout the United States and Canada. *Garden of Happiness*, by Daniel Wood which *Madame D'Alvarez* will feature specially is already a very great success here (London) and will shortly be sung all over the United States. It is an appealing song of a popular character. *Wayfarer's Night Song* is from an album of songs entitled *Songs of an Open Country*, by that clever composer, *Easthope Martin*, who is one of the most popular composers in the British Empire. This song in common with other compositions is original in character, fresh and characteristic. *I Passed by Your Window* has now been recorded by a number of talking machines and word roll manufacturers in America and is fast becoming popular there as it is here and in the Colonies. We predict a very great future for the song. Lastly to refer to the songs of the famous composer, *Landon Ronald*, who is a household word among the more musical section of the United States. His songs *Down in the Forest* (with the album from which this is taken *A Cycle of life*), *O Lovely Night*, *Sunbeams, Away on the Hill*, etc., are steadily selling numbers on that side."

Elsie Baker who is the possessor

Of a Fine Contralto Voice

and is as well known on the road as in the larger cities is at present touring the country offering a concert program, is featuring three high-class numbers from the catalogue of the Sam Fox Company. The three numbers are *Heart's Delight*, a new composition by *James H. Rogers;*

Best Selling Music Rolls

AEOLIAN—Fox trot, Feather Your Nest (1696), Banta.
Q. R. S.—Whispering and The Love Nest.
REPUBLIC—Whispering and Avalon.

It Was the Time of the Lilac, by *Jane Hathaway* and *Lassie O' Mine*, by *E. J. Walt*. Daily word deluges the Fox offices in New York that *Miss Baker* is being warmly applauded at the conclusion of each number. *Miss Baker* personally is highly enthusiastic over the songs and the fact that she is using them as features upon her present concert tour is bringing a lot of publicity for the Fox numbers. *Miss Baker* has excellent English diction and her fine interpretations result in her "putting over" whatever songs she selects for her performances.

In a talk with *Yvette* recently

That Feminine Star

of the varieties told us that one of the numbers which went so big at each performance had been given her by *Harry Delf* who is in the *Frances White* show at the Apollo Theatre. It is a light and airy number and *Miss Yvette* liked it so much when she heard it that *Delf* said, "You like it," and she replied in the affirmative and *Delf* said, "well it's yours for the keeping." So *Yvette* used it one night and it scored immensely. So despite efforts of song boomers to have her take it out and put in one of theirs, but *Yvette* says the *Delf* number suits her nicely and that it will stay in her routine indefinitely.

. . .

At the Stasny Offices

where a finely organized band of workers are bringing increased returns from all parts of the country. And about the busiest and most active spirit dominating the Stansy works is *Mrs. A. J. Stansy* herself. She keeps abreast of the musical times and her judgment on "naturals" has never been questioned. She has made friends who are legion and has always shown wonderful business acumen. *Stasny* songs are increasing their popularity through the *Stasny* system of doing business upon a legitimate and logical scale. The *Stasny* list of "standards" is long. But among the big sellers and a number that is in wonderful popularity is *Pretty Kitty Kelly*. It has had quite a successful "run" upon the mechanicals.

From the *Dramatic Mirror's* London correspondent comes word that Messrs. B. Feldman & Co., publishers of *I'm Forever Blowing Bubbles* in London, and Messrs. A. & F. Pears, Ltd., owners of the familiar "Bubbles" picture, are associated in an interesting competition open to those who introduce the song in pantomime.

Imagine an audience demanding an encore! Well it happened recently at the Riverside when the Lenzberg Musicians had played *Tired of Me* (Berlin.) *Julius Lenzberg* in his inimitable way featured it as a solo and brought down the house. Twice was the chorus played, *Lenzberg* showing that he appreciated the applause.

. . .

Best Selling Sheet Music

FOX TROTS — Whispering, Sherman-Clay; Avalon, Remick; The Love Nest, Harms.
BALLADS—Dear to Your Heart, Feist; Japanese Sandman, Remick.
WALTZES—Mother O' Pearl, Witmark; Castles in the Moon, Waterson, Berlin & Snyder.

IS THAT SO!

Robert C. Long, playing vaudeville, is doing exceptionally well upon his Orpheum Circuit tour with *Rose of China* (Riviera).

Alex. Sullivan has written a new one, *Some of These Nights*, that looks like a "natural." Nearly everything Alex writes hits the success column.

Carrie Lynch, pianist with the orchestra at Churchill's, is in big favor with the song publishers for the simple reason she goes out of her way to boost the new numbers.

The Riviera Music Company has opened a new office in San Francisco, 908 Market Street. *L. S. Goelzin*, who is popularly known in musical circles, has been appointed Coast manager.

Clarence Gaskill was all smiles Monday afternoon at the Palace. He had a right to be as *Clara Morton* was singing his *That's How You Can Tell They're Irish* and putting it over as only *Clara Morton* can send a rollicking number of this type. Then *Paul Morton* and *Naomi Glass* made a big hit with their new act which had special music by *Gaskill*. A big afternoon for Clarence sayeth we.

The Kismet Novelty Orchestra aboard the S. S. Arolus of the Munson Steamship line to Buenos Aires is featuring *Desertland*, a popular Riviera number. A wireless to the Riviera Company tells the latter that the number is a corking hit with everybody on board.

The Snyder Music Publishing Company of 145 West 45th Street, headed by *Charles A. Snyder*, has a "natural," according to all reports, in their fox-trot number, *I Lost My Heart to You* (The Day I Looked into Your Eyes), which is the combined work of *Mr. Snyder, Jacob L. Merkur* and *Edward Davis*.

Mildred Fitzgerald, who has been booming Riviera hits in vaudeville, has joined the staff of the Riviera Company and will have charge of the San Francisco professional department.

Best Selling Records

AEOLIAN—Fox trot, Gra-Na-Da (14107); song, Sally Green (14104), Harmonizers Quartette.
COLUMBIA—Fox trot, Anytime, Anyday, Anywhere (A3325), Art Hickman's Orchestra; song, Margie (A3332), Frank Crummit.
EDISON—Fox trot, My Sahara Rose (50685), Wadsworth-Weidoft Quartette; song, They All Love Jack (82193).
PATHE—Fox trot, Rose of Spain (022427), Ray Miller's Melody Boys; song, Oh My Lady! (22336), Sterling Male Trio.
VICTOR—Fox trot, Anytime, Anyday, Anywhere (18694), Paul Whiteman Orchestra; song, Whispering (18695), John Steel.

EVA TANGUAY

The "Man-O'-War" of vaudeville returned to the two a day Dec. 13th, at the Coliseum Theatre, playing to the biggest matinee since the theatre was built. Eva Tanguay remains vaudeville's greatest box office attraction

Portrait by Carroll Kelley

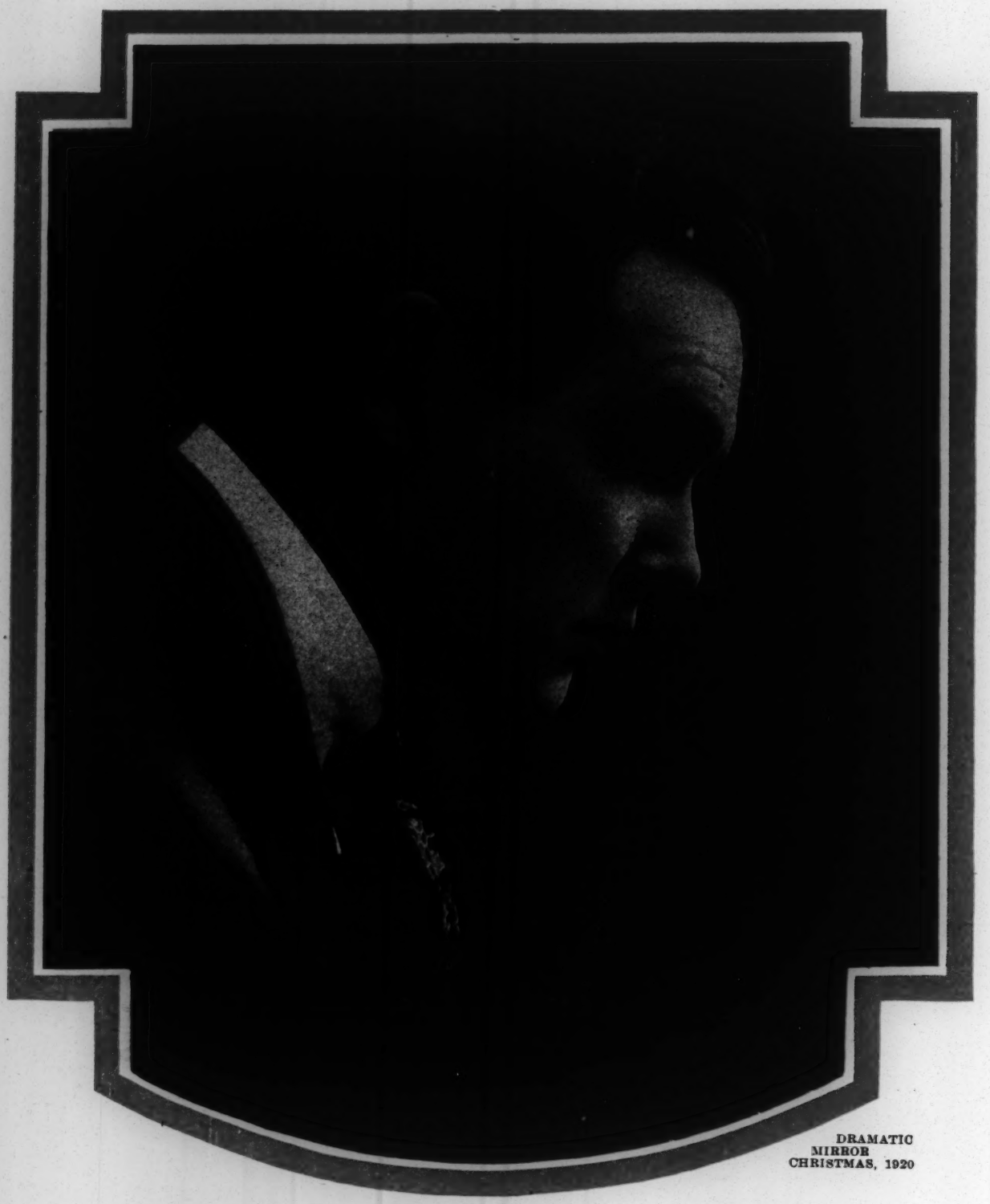
HOPE HAMPTON

Once upon a time a man fell in love with the statue of a woman which he had sculptured. Every time we see Hope Hampton, we keep wishing that we could make every picture of her come to life so that we could have an argosy of Hope Hamptons all picturesque, all talented, and all destined to delight film audiences for a long time to come.

Portrait by Carroll Kelley

MAE MURRAY

Statuesque, serene, yet appealing is wondrous Mae Murray, she of "Idols of Clay" and "On With the Dance" fame. To see her lift her glorious eyes in mute agony would turn a heart of stone. To see her dance and mother movie kiddies would bewitch a misogynist. Dance on, Mae Murray, and continue to exert your skill in the world of photographed imagination.



DRAMATIC
MIRROR
CHRISTMAS, 1920

CHARLES RAY

There's a smile in his eye, there is; and there's a song in his heart; and there's scores of wondrous little ingratiating devices hidden in the heart of the youthful Charles Ray. How well he understands the nature of the clean and the ingenuous can be easily learned from studying him in such refreshing comedies as "The Village Sleuth" and "Forty-five Minutes From Broadway." In the reel world, a Charles Ray is as stimulating as a sun's ray in the real world

ENID BENNETT

"Stunning!" This is the adjective that movie fans are compelled to ejaculate when they look upon the pictures of lovely Enid Bennett, one of the most successful of Paramount stars. In representing ingenues she is continually demonstrating her skill in her delightful little tricks of person and manner, and in her engaging prepossession. Sometimes an adventuress and sometimes a debutante, she is always artistic, sincere and effective

DRAMATIC
MIRROR—
CHRISTMAS, 1920

CAPT. F. F. STOLL

President of the U. S. Photo-play Corporation and Author of "Determination," the super-feature now under production at Grantwood, N. J.

(C) Campbell

HUGO RIESENFELD

Managing Director Rialto and Rivoli Theatres, New York

WYNDHAM
STANDING

The Different Marion Davies

By Rose Shulsinger

FOUR years ago in the Cafe Lafayette after dinner one night, the late Anna Held said to me: "I attended a musical comedy this afternoon. I saw on the stage a very beautiful young woman. Her name, the program said, was Davies—Miss Marion Davies. I think, yes, I feel that Miss Davies—Miss Marion Davies—will go far, as you Americans say. She has, I think, a head on her shoulders. Not just pretty and blonde but—a head, you understand me."

There was something rather prophetic in the air. There sat Madame as she did night after night, the brown plumes of her turban nodding gaily, her eyes, beneath the brief brim very, very serious. It was seldom that Madame Held spoke thus of a young girl of our stage. In all the years of my association with her, I do not remember having ever before heard her prophesy thus for any musical comedy member who, however beautiful, came out, startled male and female beholders by her beauty, essayed a brief song and dance, a line or two, and disappeared into the wings or—oblivion. It was not because of the fact that Marion Davies had appeared in the Follies that she interested Miss Held because that was before the time that Miss Davies had appeared as a Follies member, but I remember she told me it was because of the fact that the

Girl Seemed Determined

to go through with her part, relying on her work—not her looks. This struck Madame as particularly significant as I believe she felt that the average American chorus girl depended almost entirely on her physical perfections.

It was largely because her introduction to Broadway via the films in "Cecilia of the Pink Roses" was heralded so broadly that Marion Davies received such varied reviews, for because of her Broadway reputation as a beauty, model and musical comedy girl of promise, she was launched, as a star, in the films with almost no knowledge of—even make-up—everything was expected of her because of reams and reams of advertising, and frankly, she was not in a position to live up to the promises made for—sheer lack of experience.

Every girl who has been put out this way has to live that sort of thing down. The fact that Miss Davies has, through sheer ability, in "The Restless Sex" and preceding vehicles, attests to her ability, her personality and that almost uncanny prediction of the late Miss Held.

But, this is ahead of our story:

It was right after "Cecilia" C. F. Zittel sent for me and asked me to handle Miss Davies. I was then tied up on personal and other contracts in my own offices in the Times Building and was able only to give Miss Davies part of my time at first. I am only being frank in saying that as soon as I met her I made arrangements to close as many of my accounts as possible so that I could devote all my time to her, and I told Thomas Dixon and Madame Kalich, whose "Riddle Woman" I was handling, that I was anxious to connect entirely with Miss Davies as soon as possible. They agreed with me that

A Wonderful Future

spread before the pink and white beauty who was not then out of her teens—who had been picturized, posterized, rhapsodized by artists and interviewers and whose adulation for the sheer beauty of her face and form had not turned a single hair of the blonde young head.

I believe that the key-note to Marion Davies' personality is her utter lack of consciousness in the beauty which is hers. When one realizes that she is scarcely out of her teens, that she has received more publicity and advertising than any woman in America or Europe, that she has starred in pictures which have cost upwards of a half million dollars, when she has determintdly made picture after picture, each improving the last until, to quote *Photoplay* this month, she has "not been content with her beauty but, by her work, has become one of the real stars of filmdom," and that she remains the same as when she went one day to Harrison Fisher's studios at the age of 15 and said frankly to Mr. Fisher, "I want to make some extra money; can you use me as a model?" one gets somewhat of an idea of the girl Marion.

It is one of Miss Davies' greatest drawbacks that she has been almost backward

In Meeting Interviewers

though she will probably call me to task for this statement (if she has time). Nevertheless, I make it boldly.

New York is a very small place and I have found in my publicity observation that it is a very dangerous thing for a star to come within too close range of the interviewers and reviewers—almost as dangerous as coming within no range at all.

I have talked to Miss Davies about meeting press people as much as I dare. I have talked to her about the necessity of publicity and my admonitions went in one ear and out of the other, which answers the question: How does the most publicized girl in the world feel about her publicity? If you ask me, I shall say she does not feel at all. She is interested in the doorman's wife's illness. She is interested in the prop-man's new baby. She is interested in a friend's rise to stardom from chorus-days. She is interested in a sky blue hat she saw at Bonwit-Teller's. She is interested in her niece and she is nearly crazy when her mother has a cold.

She Wants to Know

what is best to buy for a birthday present for Papa (Judge Douras), and I hope this year to have the

MARION DAVIES

Famous "Follies" beauty who has taken her place in the front rank of cinema stars in Paramount pictures

honor to be the purchaser of this present, for all of the Douras family. I think that Miss Marion's father, next to Miss Renie, stands out most interestingly. He is that rare specimen—a man who *sees* the world and *still* retains a twinkle. He can tell a wife in the Court of Domestic Relations that she must not go through her husband's pockets and the wife will make the next arrival coo at Judge Douras. But this is sliding ahead again.

The thing that impresses me most right now is that persons of the press have a different opinion of Miss Davies before meeting her than they take away after she has charmed them utterly. Marion Davies is not a proud beauty, a haughty young woman, a spoiled darling or an actress off and on the stage, but an entirely wholesome, democratic, unaffected, earnest and hard working young woman, most anxious to achieve. She is the first in the studio in the mornings and the last to leave. Although this sounds an axiom as old as the Kliegs, it happens, in her case, to be true.

She Has a Kind Word

to say for all players in their various activities on the stage and screen and she is perhaps better up on pictures than any young woman in the business today.

Any director who has handled her will tell you that she is a most willing worker, a tireless and fearless girl and one anxious at all times to make for the success of a picture. Men and women who have worked with her know that she is the easiest woman in the studio to get along with, her main idea being to avoid friction whenever possible and when not being able to avoid it, to ignore it utterly. Such things find no place in her life. She early learned the power of concentration and the futility of dividing herself in bits for no purpose at all. She is an extremely feminine young girl, fond of dancing, riding, skating, motoring, clothes—particularly clothes. She loves hats; never has enough of them. She loves blue particularly, and although I have never counted the number of blue hats in her possession, I would bet and gather in the chips to about 100 or so.

I like her chiefly because she is faithful to old friends and old interests. She has an excellent memory and no detail, however slight, escapes her, although you are not at once put in possession of the fact that her observing young eyes are more or less always upon you. Reputations do not count so much with her as

Ability to Do Things

She sees clear through a point and reaches a conclusion quickly, nine times out of ten, accurately. She is possessed of uncannily good judgment and it is a pity that in her early starring vehicles she allowed her own good judgment to be overcome so radically.

One, in watching and talking to Miss Davies, in knowing her intimately and in feeling the progress she has made on the screen during the last year, in reading the letters from fans and exhibitors all over the country, feels with Anna Held that there is a very great future for this young girl who, at 20, finds herself in so prominent a position in the world of affairs. The fact that all the persons with whom she has done business so warmly approve her, the fact that such artists as Hamilton King, W. T. Benda, Montgomery Flagg, Penrhynn Stanlaws, Howard Chandler Christy, who have painted her time and again, would rather have her as their model than almost anyone in the world, not only from a point of physical perfection, but because of genuine admiration for the girl, attests wonderfully to that soundness which has made her keep her head in the face of all the prestige which is hers.

Fashions From the Footlights

By Mlle. Rialto

Photo by Old Masters

"LADIES' NIGHT" is still attracting throngs to the Eltinge theatre, where it nightly introduces the mysteries of the Turkish Bath, to those who have not yet learned the secrets of that institution. There are indeed many pretty young things who, in the second act, give first hand lessons in the art of dressing and undressing for the "steam room." But in the other scenes they appear quite properly, and very fetchingly gowned by *Hickson*. And

Hickson's Evening Gowns

in this particular case are really stunning. Little *Claiborne Foster*, as the demure wife of an inventor, looks very charming in a pleasing frock of taffeta, in a pale coral shade. The skirt is looped in about the bottom in the popular Harem design, while the sides are slit,

Revealing Plaited Chiffon

in the same shade. A large butterfly bow also decorated the back waistline while a pretty corsage was effected by V points coming to the shoulders, with folds of chiffon forming an under piece in pretty fashion. Over this *Miss Foster* wore a lovely evening wrap of pink-gold cloth which had

Girlish Lines

in its short length and fullness. A collar of black fur lent contrast and beauty to the wrap. Gold slippers and stockings completed a very pretty picture. In the very first part of the act *Miss Foster* appeared in a dear little negligee of bright green chiffon, which, in general, possessed the lines of a frock, so conventionally was it cut. It looked very cute and cosy, and, as

The Time for Negligees

is upon us, with howling winds and falling snow, these stage negligees are very much appreciated, for they give numerous ideas to the feminine on-lookers in the audience. *Allyn King*, who has come from Mr. Ziegfeld's "Follies" to appear in straight parts for the first time, was elaborately gowned in silver cloth and tissue. It was really becoming to her in spite of the fact of her extreme blondness. In this gown the

Bouffant Line Predominated

and the skirt was very much like those of periods past, when wide hip lines were in fashion. The bodice was made of a tightly drawn piece of silver cloth, making a very snug

ROBERTA ARNOLD

There's no denying that plots are first aids when it comes to adding the fullness that fashion demands. Here the harmonica plaitings of the Pussy Willow ripple their way down the harem skirt of the same distinctive silk, encircle the girdle and attract the eye to the cape-collar and short sleeves. To complete the picture Roberta Arnold wears in "The First Year" a large hat of Pussy Willow.

corsage, over which silver tissue was draped, however, leaving bare the shoulders. Silver gauze, prettily decorated with silver ribbon, was used over the skirt's underdrop of silver cloth. The waist was outlined by silver ribbon which tied at the back, slightly to the left, and fell in long loops and bows beneath the hem line. Carrying out the silver tone,

A Wrap of Silver

without hint of any other color was draped over this frock, while silver bandeau in the hair and slippers and stockings to match completed a shimmering picture in silver.

Green gold, so popular in jewelry, has been added to the season favorite shades for evening gowns. *Evelyn Gosnell*, slim and very pretty, wore

This New Green Gold Shade

in a stunning evening dress. The material appeared to be of beaded chiffon, made exceedingly simple, with a slim silhouette a feature of charm. Though the bodice was sleeveless, the neck was cut only moderately low—in front in round shape, and the entire waist was slightly puffed up in Grecian design and was tied about the waist with a heavy cord in green golf.

Mitzi is in town again. This time she is, for the most part hidden in the overalls and trousers of a small boy. But at the end of the second act, we see the real *Mitzi* in a

Colorful Entre Nous Gown

of beaded chiffon. This is in a lovely American Beauty shade of red and is quite stunning. Of course there are trousers with it, but they are nearly covered by the diaphanous jacket which falls below the knees. It is indeed a stunning little negligee. It came from the shop of *Frances, Inc.*

Jean Newcombe, as a typical stage mother, wore some stunning clothes *Designed by Bergdorf-Goodman* and wore them with the proper dignified air. At first, an afternoon gown of all black looked particularly stunning, but later, in coral brocaded satin, *Miss Newcombe* looked really stunning. This was of the effectively draped order, with rather full hipline, and narrow skirt at bottom, and a narrow train

Lending Distinction

The waist was simply made with V points at the shoulders, and no sleeves. *Josephine Adair*, as her daughter, appeared prettily outfitted in a garden frock of pink chiffon, made girlishly simple, with slim lines and little trimming. Later *Miss Adair* wore an evening gown of silver, which had sequin trimming and looked very glittering and smart. A rose in deep vermilion shade was carried with it and added a colorful note. Otherwise the gown was without decoration, and relied upon its straight and simple lines for its charm. These two frocks of *Miss Adair's* were also designed by *Bergdorf-Goodman*.

Old Masters

ALDEN GAY

The 1921 modes, they tell us, are accenting the eternal feminine, and certainly there is a truly feminine perversity in the nonchalant way our skirts have of taking. Just look at the skirt of the Frances gown of white Pussy Willow satin which Alden Gay of "The Greenwich Village Follies of 1920" is wearing so appealingly. It scorns a hem, the selvage serving as the finish, and it dips at either side as if it sagged from the weight of the fullness concentrated there. A tracery of crystal bugles adds the shimmer that all our evening dresses need

NATHALIE MANNING

If one is young and light and graceful like Nathalie Manning (below), of "Cornered," she may dare much under southern skies and moonlight nights, even the pictorial as suggested by Mary Walls in this billowy creation of tulle stiffened by ruchings of the same tulle interwoven with ribbons and hoops—yes, the hoops of our great-grandmothers—all, dropped over a sheath of creamy Pussy Willow satin. And to keep the picture complete, there is the 1830 shoulder framing the corsage of the same lustrous silk

Photo by Old Masters

LOUISE LEE

In this charming chemise dress of Moon-Glo satin the grace of the long line is exemplified and enhanced by panels of embroidery which fall to the bottom of the straight skirt and end in silk tassels. The frock is designed along boyish lines, and it possesses a lovely simplicity. Wide cuffs add a feminine touch to the sleeves. The skirt is just the fashionable length —or brevity. A low belt of narrow satin tied in a soft bow at the side gives the last touch of smartness. A wide hat, black silk stockings and pumps complete a fetching outfit

Xmas Greetings

FROM

CLARA LIPMAN

AND

SAMUEL SHIPMAN

The Meanest Man in the World

wishes

Every Actor and Actress in the World

A

Merry Christmas

and

A Happy New Year

F. RAY COMSTOCK AND MORRIS GEST

— PRESENT —

THE 4 BIGGEST SUCCESSES IN THE WORLD

NOW PLAYING AT THE

CENTURY THEATRE

62nd STREET and CENTRAL PARK WEST NEW YORK

F. RAY COMSTOCK and MORRIS GEST Present

The World's Largest and Most Beautiful Production

The Most Gorgeous, Marvelous, Superb, Colorful, Fascinating, Glorious, Wonderful, Sensational, Delightful, Glittering, Extraordinary, Unprecedented, Magnificent, Dazzling, Opalescent, Intoxicating, Colossal, Adorable, Fantastic, Glowing, Exotic Presentation in the History of the English-Speaking Stage.

"MECCA"

By OSCAR ASHE, CREATOR OF "CHU CHIN CHOW"

Dances Arranged by MICHEL FOKINE, Creator of the Russian Ballet.
Music by PERCY E. FLETCHER. Staged by E. LYAL SWETE.
Properties Designed by CARL LINK.
Scenery by JOSEPH and PHIL HARKER.
Costumes Designed by Percy Anderson.

The Most Sensational Triumphant Success Ever Known to Theatregoers in This Day and Generation—The Crowning and Most Artistic Achievement of a Decade.

COMPANY OF 400—11 BIG SCENES

NOW IN THE FOURTH MONTH OF ITS PHENOMENAL ENGAGEMENT

EVENINGS AT 8. MAT. WEDNESDAY AND SATURDAY AT 2 SHARP.

NOW PLAYING AT THE

CENTRAL THEATRE

47th STREET and BROADWAY NEW YORK

F. RAY COMSTOCK and MORRIS GEST Present

The Sensation of London, Paris and New York

(By Arrangement with CHARLES B. COCHRAN

DELYSIA

"The Toast of the Town"

"She Has Taken New York by Storm."—Eve. Telegram.

IN HER LONDON AND PARIS SUCCESS

"AFGAR"

Direct From One Year at the London Pavilion, London

AN INTIMATE MUSICAL EXTRAVAGANZA

Music by CHARLES CUVILLIER

ENTIRE PRODUCTION COSTUMED BY Paul Poiret HIS MOST SENSATIONAL PARIS CREATION

EVENINGS AT 8:30. MATINEES WEDNESDAY AND SATURDAY AT 2:30.

TRIUMPHANT TRANSCONTINENTAL TOUR

Now Returning From the Pacific Coast.

THE LARGEST AND MOST COLOSSAL SHOW THAT EVER CROSSED THE AMERICAN CONTINENT

F. RAY COMSTOCK and MORRIS GEST, Present

4th TREMENDOUS SEASON

"CHU CHIN CHOW"

SECOND COSTUME EDITION

COMPANY OF 300. 14 BIG SCENES.

A MUSICAL EXTRAVAGANZA OF THE ORIENT

Now in its Fifth Year at His Majesty's Theatre, London.

Written and Created by OSCAR ASCHE.
Music by FREDERICK NORTON.

DIRECT FROM ONE YEAR AT CENTURY THEATRE, NEW YORK, WITH COMPLETE, ORIGINAL PRODUCTION INTACT

ON TOUR

GREATEST SENSATION OF YEARS AND PLAYING TO THE BIGGEST RECEIPTS EVER KNOWN IN THE WORLD

F. RAY COMSTOCK and MORRIS GEST Present

The Most Talked-of Play in the World

"APHRODITE"

A ROMANCE OF ANCIENT EGYPT

From the Celebrated Novel of Pierre Louys.

Play by GEORGE C. HAZELTON and PIERRE FRONDAIE.

Music by HENRI FEVRIER and ANSELM GOETZL

COMPANY OF 300 PEOPLE—8 BIG SCENES

THE GLORIES OF ANCIENT ALEXANDRIA STAGED ON A SCALE OF GORGEOUS MAGNIFICENCE.

BREAKING BOX OFFICE RECORDS EVERYWHERE

SHUBERT THEATRE, Philadelphia, in January

Never Before in the History of the World Has Any One Firm or Individual Presented at the Same Time Four Such Collossal and Stupendous Successes

WILLIAM H. OVIATT, General Manager Offices, PRINCESS THEATRE, New York

BEST WISHES TO
ALL OUR FRIENDS

JOE LE BLANG

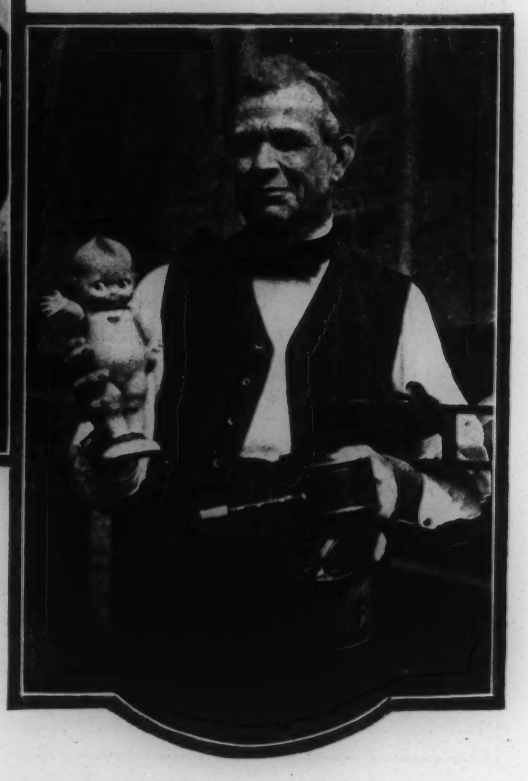
Christmas Gift!

Above, the infant exclaims, "There ain't no Santa Claus." Whereupon Dorothy Dalton, Paramount star, points out Irene Marcellus, Marshall Neilan's star, who is Santa to the life

Above, T. Roy Barnes and Grace Darmond in "So Long Letty" (Robertson-Cole) are fortunate enough to be able to toast the Yuletide in the right kind of way

Above is a hint as to the right kind of present to give on Christmas—a wad of bills. And the gentleman in "The Stealers" (Robertson-Cole) is pleased

Roscoe Arbuckle, Paramount's star comedian, believes that a jazz band, a fair partner and the light fantastic constitute the only fitting manner to celebrate the holidays



At the left, Margarita Fisher (American) accepts a diamond as a Christmas gift. At the right, Charles Ogle (Paramount) takes inventory of all his presents. And above, Harold Lloyd (Pathe) is left moaning at the bar—soda water!

A Fight to a Finish

By William A. Brady

THE decision of the lobby maintained by the International Reform Bureau in Washington to remove what they are pleased to describe as "the menace of the movie," and the vote taken by that organization recently to rescue the moving picture industry from "the hands of the devil and 500 un-Christian Jews," is a fit subject for laughter and little more, did it not represent the latest and most blatant outpouring of Billingsgate from that small group of self-appointed guardian angels who have taken it upon themselves to endeavor to regulate and set to their own satisfaction the minds, morals and mode of life of the people of this commonly considered free country.

The statements of Dr. Crafts and the Rev. Mr. Edward E. Clark stand in a class by themselves as admirable examples of

Bigoted Fanaticism

run riot. And these self-styled reformers demonstrate conclusively the lengths to which they will go and the means to which they will stoop to accomplish their ends when they attempt, as they are now doing, to arouse race prejudice against the Jews.

And in so doing they open the door and let the light of understanding shine on their covert attempts to cloak their race hatred of the Jews behind their so-called "Blue Sunday" campaign. I am not a Jew. I am a Catholic, and I make no brief for the Jew except that which is due the record of his race in this country, and that is a record of which the Jews and all other citizens of this country

May Be Proud

It is a peculiar and enlightening thing that when these self-appointed guardian angels elect suddenly to attack the motion picture industry on alleged moral and Christian grounds, they

Forget Completely

that every organization that was associated in the work of building and upholding the morale of the American Army in France—the Y. M. C. A., the Knights of Columbus, Salvation Army, and all the others—was only too glad to have the hearty cooperation of the industry in supplying motion pictures that the men in France might be decently entertained on Sunday nights.

And if the morale of American soldiers

Was Worth Preserving

through the medium of the motion picture, what about the morale of the great American public. Isn't that worth something? In my opinion it is a trifle bigger even than the problem which forced those responsible for the soldiers' moral welfare overseas.

When these self-appointed saviors of the nation state that there are any number of immoral pictures being exhibited in this country, they are saying that which is not so,

And They Know It

It is quite possible that here and there are pictures which are not all they might be, but is it not equally true that Dr. Crafts and the Rev. Mr. Howard are representatives of a calling which is not always 100 per cent worthy? Are there not among the many thousands of fine men who wear the cloth, a small percentage of men unfit for association in decent society? Certainly the newspapers are infrequently giving grounds for this thought.

It has ever been and will always be the determination of the National Association of the Motion Picture Industry, which it is my honor to head, to stamp out and eradicate each and every one in the motion picture

JOHN POWERS

A clever actor who has appeared in many leading parts and a popular member of the Green Room Club

industry who trangresses the code of business and ethical conduct which controls the members of the Association—the men who make, distribute and exhibit motion pictures in America. And that code does not and

Never Has Permitted

the making, distribution or exhibition of an indecent or immoral film. It is true the industry is young and not perfect, but I am inclined to question whether even the members of the International Reform Bureau typify perfection.

And when these men say that motion pictures are now being manufactured and exhibited in this country which are of such a character as to make impossible their showing in China, they say something that is an unqualified and absolute falsehood, and I demand that they prove what they say.

The motion picture industry is quite ready and willing to meet the International Reform Bureau before Congress and the legislatures of this country; in fact, it demands that somewhat doubtful privilege. It will be only too happy

To Place Men

representative of the industry alongside of the guardian angels and let the lawmakers of this country draw their own conclusions.

In this connection, is it not somewhat significant that since there arose that howl of derision that greeted the original proposition of these profiteers in morality to stop trains running on Sunday, and the similar suggestions of warped intelligence, that since that howl they have focused their efforts upon the motion picture? It is true that the Reverend Mr. Clark, apparently in a moment of unrestrained generosity, says that he does not object to golf playing, tennis games and the like on Sunday if played in the country clubs of the rich, and

Gives as His Reason

that these pastimes are not using the Sabbath Day for commercial purposes.

Is the Reverend Mr. Clark so ignorant that he does not know that golf, tennis and other Sunday amusements indulged in by the rich on palatial country estates are perhaps far more expensive and realize greater profits to their promoters than the movie shows and the baseball games he so strenuously objects to?

Does He Know

the comparative cost of movie going or a baseball game as compared with golf or tennis? Let him inquire.

By what right does the International Reform Bureau propose to dictate to the American worker how he shall spend the one day in the week that he has to himself for pleasure? The members of that Bureau are simply profiteering in morality; attempting to force their narrow gauge views down the throats of a public which is not paying

Enough Attention

to its personal liberty.

They slander at will. They carelessly attack the character of the men and women of the theatre and screen without reason or restraint. We desire to inform them they have now got to stop. Our women are as dear to us as their wives and daughters may be to them, and we propose to protect them against the spleen of rabid fanatics running wild under the guise of religious agitators.

During the past five years the screen and its people have

Rendered Great Service

to our country. The time has come when we must protect ourselves, and we propose to do so. We have our means of reaching the people. We propose to use them. We have kept out of politics and financed no lobbyists. When these self-styled reformers state that we have a $40,000,000 lobby in Washington they again say that which is absolutely without foundation in fact.

May I inquire how much their openly and brazenly acknowledged lobbying is costing them? Who pays the bills and why? If their cause is so righteous why the necessity for maintaining this lobby?

If these slanderers, Jew-baiters and Catholic haters are not silenced we propose

A Fight to a Finish

and with no quarter. We will put our case on the screen in every nook and corner of this great country and bring home to the American people a realization of what these self-appointed censors of public conduct and morals are trying to bring back.

It is quite true that the Scriptures say "Remember to keep holy the Sabbath Day," but they also command, "Thou shalt not bear false witness against thy neighbor," and this, in my mind, applies, whether he be Jew or Gentile.

MARGUERITE COURTOT

Charming star who is appearing in Pathe's new "Made in Spain" feature, "Rogues and Romance" to be released the day after Christmas

BEBE DANIELS *The personable and piquant Realart star who is enchanting film audiences in "Oh, Lady, Lady."*

Picture Progress—1920

By John J. Martin

TO anyone with half an eye (and your average picture "fan" is usually endowed with two very keen ones) the past year has been one of extraordinary importance in the development of the art of the motion picture. If you happen not to be an average picture "fan" and consequently have not his excellent optical equipment, all you have to do is to sit down and compare the output of this year with that of the year 1919. In the matter of quantity I fancy you will find that the earlier year has a good bit the better of the comparison, but the development of an art is measured in something a great deal more elusive than quantity.

Anybody with a sufficient amount of ready money and common intelligence can turn out five or six reels of exposed negative and can perfect an organization that can produce almost

An Unlimited Number

of repetitions of the process. But this is the way coal shovels and gum drops and hat boxes are made; it has nothing at all to do with art. And it is the art side of the question that interests us as ultimate consumers. When we are seated in a darkened theatre watching figures glide across the screen, it makes little or no difference to us how many acres there are in the Hollywood studio of the producers, or how much money they were forced to pay for the film rights to the story, or even whether we ever heard of the star or not. (If we hadn't we probably wouldn't be sitting in the darkened theatre. But that is the exhibitor's business and not ours.) The only thing that means anything to us is: Is this a good picture?

Naturally our own taste has a great deal to do with it. And there is one place where development is taking place in the world of the moving picture. Up to now one of the great handicaps has been the novelty of the thing. In spite of the fact that for roughly ten years reasonably good pictures have been available to the public, they still smack of the unusual. For generations we have been trained in the traditions of the stage, of music, of painting. We are born with more or less of a sense of discrimination between the good and the bad. But in pictures we have been willing to accept anything, because it was

A Different Way

of being entertained from anything we had been used to, and because frankly, we did not know any better.

That things have progressed so rapidly in spite of such a situation of stagnation is remarkable in the highest degree. Unless the producer had some basis to work on he couldn't improve his product no matter how hard he tried. But gradually things are working out until within a few years it will be just as impossible for a poor picture to succeed as it is for a poor play.

At present there is still in vogue the system of showing a picture for a few days and then showing another one, but the long run is becoming more and more wide spread. And when it is established, merit and merit alone will spell success for the men who make our pictures.

A few weeks ago, one of the biggest men in the cinema world (Adolph Zukor, to be exact) expressed his belief that in the very near future it would be not at all unusual for a photoplay to enjoy a year's run on Broadway in the same manner that plays of the spoken variety flourish. And he ought to know.

Otis Skinner and Hamilton Revelle in the famous Harim scene in "Kismet" in the Robertson-Cole film

Speaking of long runs and of Adolph Zukor naturally reminds us of a picture put out by Paramount that drew phenomenal business in a Broadway theatre for several months. "Humoresque," of course. In it two points of development which to me seem of greatest value and which characterize

The Biggest Pictures

of the year, are clearly in evidence. One is the lack of a star. To be sure, Vera Gordon by her masterful performance of the mother stood out conspicuously and was much talked of. But before "Humoresque" was released, what did the name "Vera Gordon" mean to the average picture "fan"? She was cast for the part, not because she had a big personal following and had to be cast for some part, but because she was an admirable actress who was well equipped to play it. And the result? "Humoresque" is one of the biggest pictures of this or any other year to date.

The other point of development as typified by this picture is the fact that the story means something. It has something to say that everybody will understand, that everybody wants to hear, and it says it. I firmly believe that the day is gone forever of the star who is a star merely because she is beautiful, and is cast in any part that gives her a chance to stroll around in elaborate costumes and display her eyes, or her teeth, or her figure, or whatever happens to be her especially attractive feature. We have become sufficiently blase in our cinema tastes to be utterly bored by vapidity and to refuse to submit to it.

Another case in point is "Way Down East." As is usual with D. W. Griffith's productions, there is no star. The cast is excellent to the last degree. It has evidently been selected with

The Utmost Care

and not in a single instance through the long picture is there a move or an expression on anybody's part that is the least bit out of character. It is a rare triumph of casting. Of course, the famous old story has its appeal to the heart. It has caused two generations of theatregoers to weep copiously and to laugh with equal enjoyment. "But the play has become old-fashioned. People don't act like that any more," we say as we remember the trials and tribulations that were poor Anna Moore's. Our attitude to Mr. Griffith when it was announced that he was making the film was one of defiance. We dared him to do it convincingly. That he did is best proved by the size of the audiences that are flocking into the Forty-fourth Street Theatre in New York and various other big theatres in other cities.

A rural family group from D. W. Griffith's masterful film version of "Way Down East," which is now enjoying long runs in several big cities

There is nothing more old-fashioned in "Way Down East" than human emotions; it is as modern in spirit as the League of Nations. And there is Lillian Gish in the principal role. Every actor and actress in the screen world should see

Her Performance

of Anna Moore as often as possible.

The weakest point in the production to me (and this is heresy) is the great storm itself. It is a tremendous effect beyond doubt. And therein lies its danger. The very magnitude of the effect and the difficulty which it must have entailed rather take the attention from the humanities of the story. But it is a fault on the right side at any rate.

More or less the same thing applies to Gasnier's mounting of "Kismet." It is a magnificent production, beautifully directed and acted perfectly. But I found the very glamor and richness of the settings a trifle distracting. However, it is mere fault finding to quibble over little things in a picture that is in every way big. For one thing, it is

An Example

which should be held up before everyone who adapts stories or plays to screen use. There is not an iota of difference betwen the story as it is unfolded on the screen and as it is written in Edward Knoblock's play. It is therefore more than just a fine picture; it is a perpetuation for all

A characteristically Spanish scene from Metro's screen adaptation of "The Four Horsemen of the Apocalypse"

times of the magnificent acting of Otis Skinner in his greatest part. His performance is even finer in the film play if possible than it was in the spoken play, though of course his voice is sadly missed. This one production is sufficient to put Robertson-Cole among the half dozen or so of organizations which are really doing something to advance the art of the screen. In the face then of its many excellences, it is futile to object to its lavishness.

An instance of how lavishness can be used

To Good Results

was seen a little earlier in the year in the Goldwyn production of "Earthbound" by Basil King. Here a massive cathedral was built for use in a number of the scenes. It was of almost unbelievable proportions, and yet on the screen there was nothing in the least distracting about it. It simply gave forth the feeling of vastness and the atmosphere of mystery without calling attention to its existence as a "stunt," if I may use that word broadly. And in this picture again we have the year's outstanding characteristics of progress. There was no star, only an exemplary cast. And the "message" of the story was so gripping and vital that it is not difficult even now to recall the emotions it gave rise to.

Another case in which lavishness seems quite justifiable, in fact, necessary, is in pictures of the type of "The Four Horsemen of the Apocalypse," Blasco Ibanez' powerful novel of Spain which Metro has filmed. Though it has not yet been released and probably will not be now until 1920 is past and gone, it nevertheless belongs to this year's pictures. It is sure to be a great one unless something goes radically wrong, and things don't go wrong with standard organizations like Metro. There is no star

In the Cast

but the records of the individual players and of Rex Ingram, the director, guarantee finished, well-balanced playing. No one who has read the book needs to be told that the story has something to say and says it vigorously. There are undoubtedly many readers of the book who are waiting for the release of this picture rather impatiently, but million-dollar-productions require time—and patience.

And speaking of Spain and things Spanish brings us very naturally to another picture which at this writing has not been given to the public and which I for one am very anxious to get a look at. That is "Rogues and Romance" which Pathe produced in Spain. Of the story I know little or nothing, but of the cast I know very good things. George B. Seitz is as good a hero as there is on the screen today, and June Caprice is a thoroughly charming young person. But my chief interest centers in Marguerite Courtot whom I

Used to Follow

from nickelodeon to nickelodeon a few years ago in the early days of her career with Kalem (or was it Lubin?). Whatever she does is worth watching.

Pictures of this type can really be said to form another class all to themselves. They have no especial message to deliver; their object is simply to set forth a story for the sake of a story. And surely there is no reason to object to that as an end in itself. If all literature and drama and art was for the sole purpose of preaching, life would be a pretty dull business. The element of pure romance plays a large part in the art of the world. And it is good art. Good art does not have to be what is generally termed "high-brow," which, I take it, means unpleasant or difficult to understand. It only has to be true. No matter how unpleasant or how difficult to understand a story or a play or a picture may be, if it falsifies life it can lay

Very Few Claims

to being art. And a tale of romance does not necessarily falsify life. It generally makes no pretence of interpreting life at all. It is a "fantasia" on life, a work of "pure decoration," the Charlotte Russe course of the art meal, so to speak. Without this dessert course no meal can be a thoroughly well-rounded repast.

And from another point of view, there is a great deal that can be learned from this sort of picture, if you are determined that your pictures must teach you something. "Rogues and Romance," for example, was actually photographed, in large part at least, in Spain. That should mean something, surely, from an educational standpoint. Personally, that view of the Spanish scenes interests me far less than the thought that they will probably be very beautiful scenes to look at.

"Kismet" also belongs to this class of picture, and while it is purely imaginative, there are certain details of ancient Arabian life that are reproduced with some degree of accuracy beyond a doubt. Edward Knoblock who wrote the play from which the picture was adapted spent a good deal of time studying the Burton edition of the Arabian Nights, and anyone who has had the good fortune to read this remarkable work can see that Knoblock has been deeply influenced by it. But this is not the principal point in regard to romance. It's main object is to entertain without falsifying, and when it has accomplished that it has fulfilled all the conditions required of it.

Among films of this sort, the Vitagraph company

Has Produced Two

in the past year that are worth mentioning at the head of their class. The first was "Trumpet Island" and the second "Dead Men Tell No Tales," which is a recent release. They are both stories of adventure and only the most hopelessly sophisticated audience can fail to get a thrill out of them. Airplanes and ship wrecks and all sorts of exciting physical action are brought into service with excellent results. Some remarkable feats of photography characterize both these productions, particularly a "shot" of an airplane in "Trumpet Island" which would make the coldest blood curdle a trifle.

Another picture of this sort in which an airplane is used for several thrills is Marshal Neilan's production of "Go and Get It." It is one mass of exciting stunts each more full of thrills than the one preceding it, and with an entertaining thread of story holding it all together in good shape. Neilan has proved himself a versatile producer this year. His latest output, the little story of "Dinty," is totally different from "Go and Get It," and if anything more skilful. Much of its appeal comes from the clever acting of young Wesley Barry, who bears the title of star in this picture, if you please!

But to return to the subject of the year's development. There is another sign of great progress in the air which I have not yet mentioned because at present it is scarcely more than a sign. In the days when the motion picture as an acknowledged type of art endeavor was in its swaddling clothes (and indeed it is hardly out of them now) stories were written by—just who did write them? It is hard to tell. At any rate, they were

Original Stories

or were supposed to be. Then came the day of adaptation. That day is gradually but certainly on the wane.

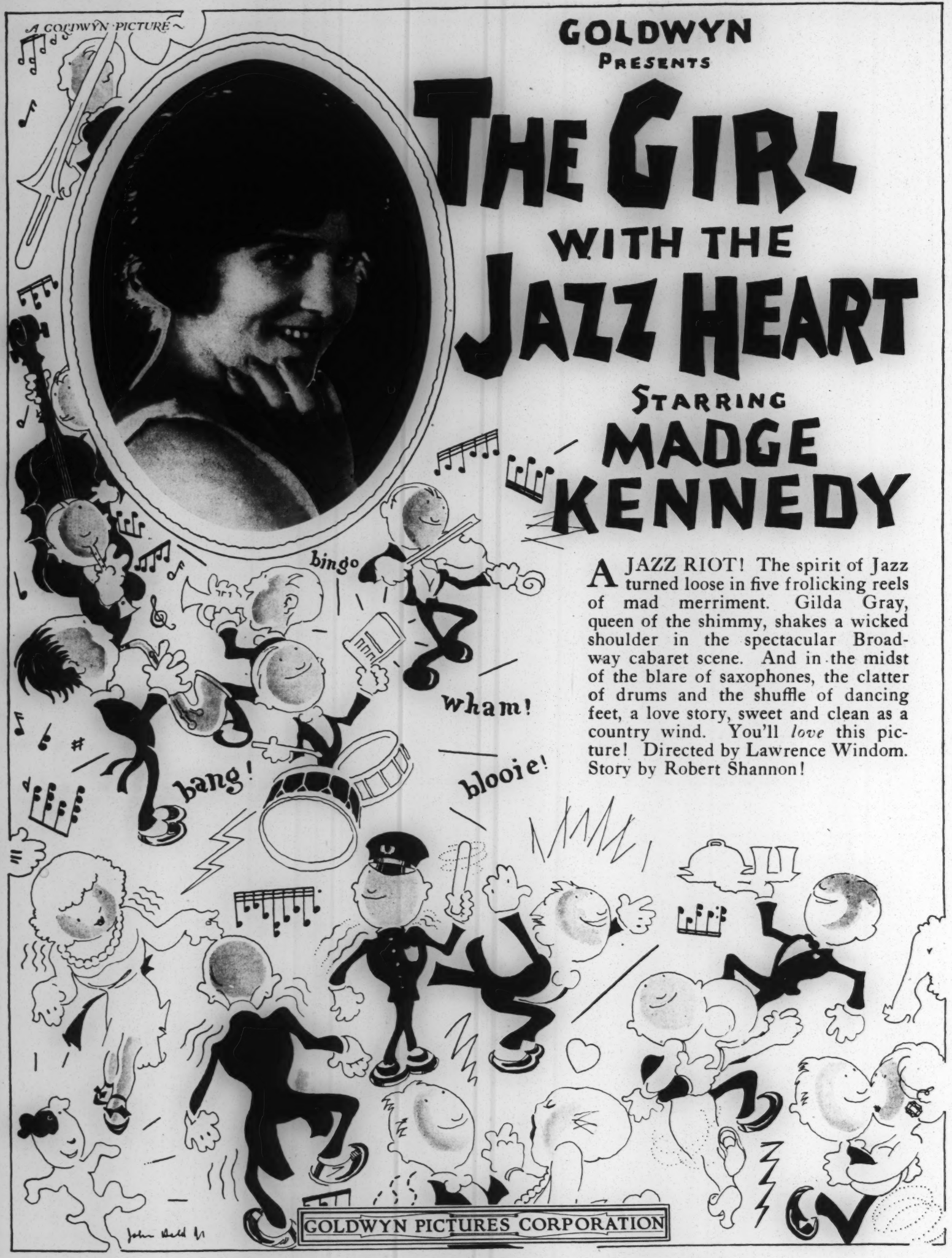
The next step and a very important one, is the writing of original stories by the famous writers whose works are now being adapted. The screen play is a separate form of art; it has its own technique. For this reason it is not and cannot be totally satisfactory to adapt to it a story written to conform to some other technique. But Rome we are told was not built in a day, and we cannot expect to build motion picture perfection in less time than it required to build Rome. What has been achieved in the past year is greater than what has been achieved in any previous year, and no one can reasonably ask for more—until next year!

George B. Seitz and June Caprice in a thrilling moment of "Rogues and Romance," the forthcoming Pathe feature

A GOLDWYN PICTURE

GOLDWYN
PRESENTS

THE GIRL WITH THE JAZZ HEART

STARRING
MADGE KENNEDY

A JAZZ RIOT! The spirit of Jazz turned loose in five frolicking reels of mad merriment. Gilda Gray, queen of the shimmy, shakes a wicked shoulder in the spectacular Broadway cabaret scene. And in the midst of the blare of saxophones, the clatter of drums and the shuffle of dancing feet, a love story, sweet and clean as a country wind. You'll *love* this picture! Directed by Lawrence Windom. Story by Robert Shannon!

GOLDWYN PICTURES CORPORATION

Goldwyn Personalities

Goldwyn pictures have personality because there are personalities behind Goldwyn Pictures. Rex Beach, Rupert Hughes, Mary Roberts Rinehart, Gertrude Atherton, Leroy Scott, Basil King and Gouverneur Morris are on the staff of the Goldwyn producing force in Culver City, and the pictures produced actually reflect the work of America's eminent authors.

Goldwyn was the first to interest authors in picture production.

Goldwyn Eminent Authors are working "on the lot" making pictures for you.

GOLDWYN PICTURES

Current Goldwyn productions, one of which you may see at your favorite theatre during the present week include "Godless Men," "Madame X," "Earthbound," "Honest Hutch," "The Girl With the Jazz Heart," "The Great Lover," "It's A Great Life," and others.

Booth Tarkington's "Edgar Stories" are the funniest of all short screen subjects.

America's foremost motion picture directors and scenario editors are on the Goldwyn staff.

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A Merry Christmas
and
A Happy New Year

ARTHUR DONALDSON

"Brewster's Millions"

PART V

By Roscoe "Fatty" Arbuckle

Synopsis

'Monte' Brewster (Roscoe "Fatty" Arbuckle) has grown from strenuous infancy to bulky manhood. When his grandfather Brewster gives him a million dollars as a birthday present, his grandfather Ingraham becomes angry. So he offers Monte a five-million-dollar interest in his business if at the end of the year he is penniless without having given anything away, if he is unmarried, and if he has told no one of the terms of the strange agreement. Of course, his friends all try to stop his extravagance and many complications ensue. At the present moment the young man has just been told that the yacht he has bought eats up fuel.

THE young man, his face alight with enthusiasm, said: "That's the best part of it. This old tub burns more coal than a battleship."

Peggy said nothing in answer to this, but looked at him with concern

Meanwhile Drew and his daughter, Barbara, had reached the yacht's side, and, without seeing Peggy and Monte, proceeded to discuss the situation.

"I wouldn't marry him now if he asked me!" said Barbara. "The

Fool Will Be Penniless

after this idiotic cruise."

Presently they left and Peggy turned to Monte resentfully. She had felt that Monte was in love with Barbara, but to her satisfaction saw that the former was smiling happily. He tipped his hat in the direction of the departing girl. "Very encouraging," he said, and taking Peggy's arm, strolled down the dock.

The night before the final splurge Monte

Gave a Dinner Dance

at his rooms, and the crowd that came early in the evening proved that it would doubtless be a thorough success. Something occurred, however, to more or less disturb the equanimity of the declining millionaire. He noticed that Peggy and Mac were becoming very thick; they were continually conversing in low tones, and whenever he approached found some excuse to move away. As a matter of fact the two were discussing the possibility of saving Monte's fortunes. "Even if they hold him here for examination," Mac was saying, "we can run the yacht to Peru and save that mine for him."

"We must do it!" agreed Peggy.

Monte, meanwhile, had found Grandfather Ingraham and the latter expressed his satisfaction at his grandson's extravagance. "You are showing a great deal of real genius, my boy," he declared. "I'll make a business man of you yet!"

Just then the butler

Opened the Hall Door

down stairs, admitting Brewster and the two doctors, who entered with great caution and moved toward the stairway. On the balcony Monte and Ingraham were still talking. "Beautiful gowns," said the latter. "I'd hate to pay the dressmakers' bills. Must run into hundreds of thousands."

Monte had been searching the room below for Peggy, but at his grandfather's words he suddenly brightened as a new thought occurred to him. "Excuse me, Grandad," he said. "I'll see you again in a few minutes."

In a small room off the balcony was contained various cleaning apparatus and in addition a large fire hose attached to a plug, and coiled neatly. Into this room the owner of the house entered stealthily. Securing two buckets, he filled them with paper and other waste and touched a match to the contents. A heavy volume of smoke presently

Began to Dim

the brilliant lights of the house. This was presently noticed by some of the

Monte Brewster (Roscoe Arbuckle) in "Brewster's Millions" (Paramount) smiles as he sits on the dock and looks at his new yacht

dancers, who pointed in alarm to the balcony. Peggy and Mac were just going down the steps while Brewster and the doctors were entering from the hallway.

Suddenly Monte rushed from the hall room door, dragging behind him a hose going at full blast, which he turned in the direction of the brilliant assemblage of dancers below. Oddly enough, Grandfather Brewster and the doctors were the first to get a shower. Next the orchestra was scattered as the heavy stream of water struck it. Of all in the assemblage probably the only two who registered any satisfaction were Grandfather Ingraham and Monte himself. Not until he had thoroughly soaked practically every one of the beautiful gowns did Monte turn off the hose at the nozzle, while he cried out, "Don't be alarmed, folks. The fire is out!"

Indignation was Rife

Everybody glanced towards Monte with anger in their expressions. But the young man smiled through it all. "My treasurer will settle all damages," he cried loudly. "Step up and receive your checks." So saying, he handed his fountain pen and check book to Harrison, who took them reluctantly. He was soon surrounded by a crowd and was kept busy writing checks and handing them out.

The butler accosted Monte with word that he was wanted in the hallway. There he found Grandfather Brewster standing at the door of the den which opened from the hall and was unable to conceal a laugh as he noticed the elder man's bedraggled appearance. "Come in here a minute," said Brewster, and as Monte entered he slammed the door and locked it.

Mac was a concealed observer of this scene, but also Grandfather Ingraham sensed what was up and noting the action of his hated rival vanished suddenly from the scene.

Brewster,

Having Locked the Door

from the outside, called through the keyhole. "You are not going yachting—you are going to an asylum!"

Monte, on the inside, startled by the words, rattled the door and demanded to be let out. Brewster gave no answer and hastened away to get the doctors.

By this time Harrison had paid off the last of the disgruntled guests and Mac entered with Peggy and Pettingill bringing the news that Monte had been locked up and that they would be able to sail in the morning without him. All had counted without Grandfather Ingraham, however, who had succeeded in bribing the butler to give him a duplicate key to Monte's den.

In a towering rage, Monte was endeavoring to escape and just as he had but every ounce of strength upon the door, it opened suddenly as Ingraham turned the key. Without seeing who it was, Monte

Gave Him a Quick Shove

into the den, closing and locking the door behind him, and slipped quietly out of the house.

The two doctors with Brewster now approached; also a couple of uniformed hospital attendants. Brewster handed the key of the den to the latter, and re-entered the living room, smiling with satisfaction.

As Monte emerged from the house by a rear door he saw an ambulance standing at the curb. Quickly he dodged back out of sight. Shortly after this the two doctors, having completed their examination, as they supposed, of the unforunate Monte, found Brewster: "He is not only insane, he is violent!" said one.

"I thought so, I thought so," said Brewster.

At that moment the two attendants came forth from the den dragging Ingraham, wearing a straight jacket, between them. Brewster took one look at the prisoner, then put his hands to his head and sank back upon the stairs.

* * *

Dawn was just breaking as Monte stole about the corner of a warehouse

And Then Started

as hastily as he dared, to avoid attracting attention, toward the spot where his yacht was moored. Already the sailors were casting off the moorings. Peggy and the three friends were grouped on the deck. "We've made it," said Mac, "and we will save him. The mine will net him a cool million."

But they had made the familiar mistake of crowing before they were out of the woods, for at that moment Monte appeared and succeeded in springing aboard the yacht just in time to dodge the two hospital attendants, who were left on the dock.

When Peggy and the three men returned from a stroll around the deck, to their consternation they found the smiling Monte seated on the rail.

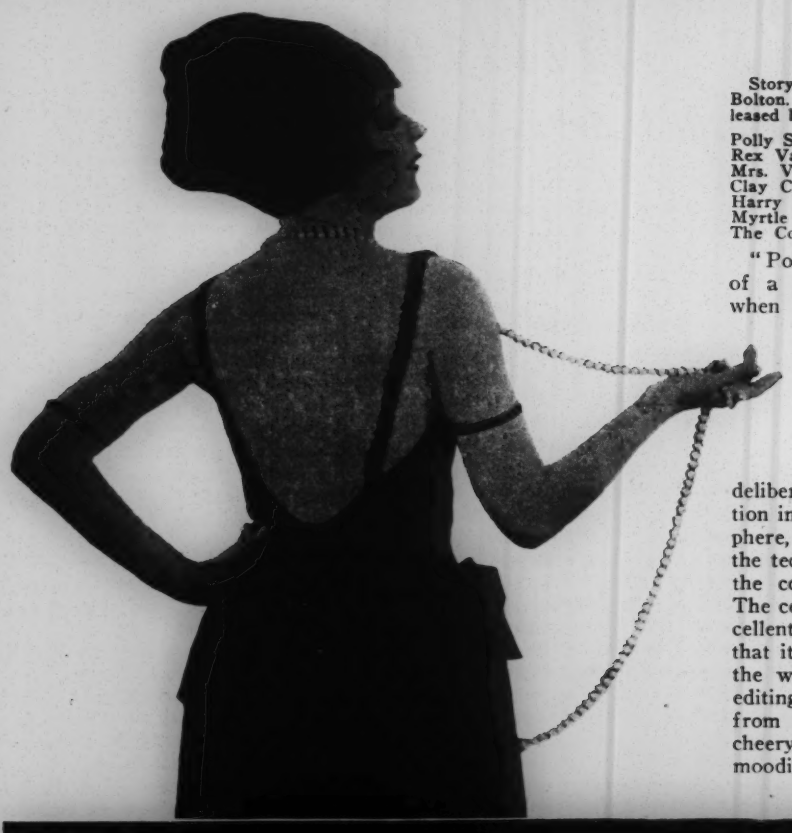
The first few days of the trip were chiefly occupied by Monte's desperate endeavors to convince Peggy that he was madly in love with her without deliberately saying so. In fact, his efforts in this direction were continually being hampered by Mac's presence, so that

He Did not Succeed

in declaring himself at once.

It so happened that one day while

(Continued on page 1372)



"POLLY WITH A PAST"

Ina Claire Films Her Famous Comedy for Metro

Story by George Middleton and Guy Bolton. Directed by Maxwell Karger. Released by Metro.

Polly Shannon.....Ina Claire
Rex Van Zile.....Ralph Graves
Mrs. Van Zile.....Marie Wainwright
Clay Cullum.....Harry Benham
Harry Richardson.....Clifton Webb
Myrtle Davis.....Louiszita Valentine
The Cook.....Myra Brooks

"Polly with a Past" was insured of a sure-fire, hot-striking success when Metro induced Ina Claire to play her original role. The silver sheet is now so much the richer by one vivacious, wholesome and ingratiating personality.

The director is deserving of high compliment for his deliberate care, for his keen perception in catching the delightful atmosphere, for the clever management of the technical details and handling of the complicated dramatic moments. The continuity has been prepared excellently. Notwithstanding the fact that it lacks the sparkling humor of the witty lines of the original, the editing catches enough of the spirit from the manuscript. It is airy, cheery, magnetic with the capricious moodiness of the star and, on the whole, giving one a very vivid sense of dancing "a light fantastic toe."

It is a story of an imaginative, small town girl who is sensible enough to realize her opportune moments. The incidents are developed so that when this moment comes it is in the form of dramatic travesty. That his sweetheart might revivify her interest in him, the hero encourages the girl to play the part of the much—believed high-spirited French vampire.

The photoplay catches fire from the beginning and until the end it is one roar after another. There is a feeling of a certain helplessness that the spectator is conscious of when the end has come. He has laughed so much there is little strength left for anything else. The photography is excellent. The lightings have been done with skill and artistic knowledge. The cast gives a good account of itself. Ralph Graves played his part with a genuine lovesickness. The picture will make an unusual success and in the making create a public demand for more work of this oh-so-full-of-life actress.

MARGOLIES.

Above, Ina Claire and her fellow conspirators in "Polly With a Past" (Metro) make a bold attempt to teach a lesson to a backward pupil

Above at the right, the "fatal document" causes a moment of blank consternation to Ina Claire and Clifton Webb as they peruse it together

At the right, Ina Claire in a shimmering gown, a feather fan and a fine collection of beads and things, looks every inch the vamp

At the top of the page, Miss Claire assumes a sophisticated attitude and shows us a string of pearls and an expanse of back

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"THE LITTLE 'FRAID LADY"

Mae Marsh Returns in Pleasing Robertson-Cole Film

Story by Marjorie Benton Cooke. Directed by John G. Adolfi. Released by Robertson-Cole.

Cecelia Carne.....Mae Marsh
Giron.....Tully Marshall
Mrs. Helen Barrett.....Kathleen Kirkham
Saxton Graves.....Charles Meredith
Judge Peter Carteret.....Herbert Prior
Sirotta.....Gretchen Hartman
Bobby Barrett.....George Bertholom, Jr.
Omar.....Jacques III

When a star shoots through space, it is time to make a wish. When a star returns to the screen, it is time to rejoice, especially if that star happens to be captivating Mae Marsh; and if her starring vehicle happens to be such a delightful story as "The Little 'Fraid Lady." Those people, in fact, who have read the novel on which the picture is based will find that Miss Marsh is the living prototype of Marjorie Benton Cooke's whimsical heroine, and that she lives through all the scenes with an engaging skill and latent humor that makes her one of the most radiant stars of the film constellation.

As Cecelia Carne, Miss Marsh represents a young woman who tires of social life, and decides to seek the privacy of the forest in order to perfect her powers as a painter. The contrast in her surroundings inspires her, but she has little success in selling her works.

By chance, one day, she wanders into the estate of Judge Peter Carteret, where she meets Saxton Graves, who is assisting the Judge, a relative, in painting the house. He soon recognized her genius, and almost simultaneously falls in love with her. At this point the story takes on wider significance for the heroine's strange relationship to a notorious bootlegger, a man named Giron, leads to a hold-up in the home of a Judge, a bribery case, a sensational shooting affray and suicide in the court of justice. The memory of these serious events dispelled, the story comes to a happy conclusion.

The variety of Miss Marsh's art has ample opportunity to display itself in these moving scenes in which her personality dominates SOBEL.

At the top of the page, Mae Marsh in "The Little 'Fraid Lady" (Robertson-Cole) peers cautiously around her cabin door, because in the woods you never can tell what is lurking just outside.

Above, Mae Marsh finds that even a cabin in the backwoods is not always a quiet place. Vampires and bootleggers and all sorts of exciting people somehow find their way there and involve her in their plans whether she will or no

At the left Mae Marsh in "The Little 'Fraid Lady" (Robertson-Cole) teaches Omar, the hound, a few tricks. He puts up his paws and smiles in an effort to imitate her.

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Held Up

In spite of Xmas Slump—Backward Season—Keen competition from eight theatres within half block of the

Lyric Theatre

"Over the Hill"

has not diminished in patronage one dollar below pre-holiday period.

Wednesday, December 22

Was a Total Sell-out

No theatrical enterprise has ever moved five times and prospered.

"Over the Hill"

has moved five times to increased business after each change.

Fox Film Corp'n.

THE WEEK'S BROADWAY PICTURE SHOWS

Lois Weber Picture at the Rivoli—"Passion" Continues at Capitol—"Oh Lady, Lady" at Rialto—Film of Northwest at the Strand

THE RIVOLI

"To Please One Woman," Is Feature of Program

Lois Weber's production, "To Please One Woman," proved a good entertainment at its initial showing at the Rivoli. It is a picture for whose story and direction a woman is responsible. It is an analysis of the character of a certain type of selfish woman which strikes deeper than do studies of the same type by men. It might almost be said that *Miss Weber* had been brutally frank in her analysis and had not been sparing in her handling of the subject. Not that "To Please One Woman" is a preachment except inso far as an intriguing and highly dramatic story clearly told, can be a preachment.

The cast brought together by *Miss Weber* for "To Please One Woman," the first of a special series she is making for Paramount, is headed by *Mona Lisa, Claire Windsor, Edward Burns, Edith Kessler, Howard Gray, George Hackathorne, L. C. Shumway* and *Gordon Griffith.*

"Shuffle the Queens," a Christie comedy, and the Riovli pictorial which includes a Mutt and Jeff cartoon comedy entitled, "Stuck," are other screen entertainments.

The music program arranged by *Hugo Riesenfeld* includes the overture from Verdi's "La Forza Del Destino," played by the orchestra under the direction of *Frederick Stahlberg* and *Joseph Littau;* a violin duet, Pablo Sarasate's *Spanish Dance,* played by *Willy Stahl* and *Josef Waldman,* first and second concertmasters of the Rivoli orchestra; a baritone solo, prologue to Leoncavallo's "I Pagliacci," by *Edoardo Albano* and *Adeste Fidelis,* played on the grand organ by *Firmin Swinnen.*

ELITA.

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THE RIALTO

Realart's Film Version of "Oh, Lady, Lady" Feature

At the Rialto this week one finds the captivating *Bebe Daniels* as a film star. She appears in the Realart's newest feature, "Oh, Lady, Lady!" which was adapted from the play by *Guy Bolton* and *P. G. Wodehouse.* While *Miss Daniels* succeeds admirably well in playing the principal feminine role the main work falls upon the shoulders of the well-fed *Walter Hiers* and he achieves a distinct individual triumph.

When "Oh, Lady, Lady!" was presented upon the stage the role that *Miss Daniels* plays was a modiste but in the Realart production it is that of an actress. Both *Miss Daniels* and *Hiers* work like Trojans to put the picture over.

Many of the Kern melodies which were popular when "Oh, Lady, Lady!" was playing at the Princess were heard. *You Found Me and I Found You, Some Little Girl, Before I Met You, Moon Song* and *Not Yet* were some of the melodies brought back by the Rialto presentation.

The overture this week is entitled, "Triumphale" (*Maurice Baron*) which was one of the three compositions chosen from eighty-five submitted in the contest for $500 offered by *Hugo Riesenfeld* for the best original American overture and played by the Rialto orchestra at the special performance October 8. It was given second place by the judges. The composer, *Maurice Baron,* is a New Yorker and has turned out a number of highly successful compositions.

This number was full of color, with a native verve and swing that was splendidly brought out by the Rialto musicians.

There was a Prizma Color Scenic entitled, "The Royal Family of Swaziland." There were ceremonial rites and costumed scenes of the country represented.

Carl Rollins, baritone sang *Young Tom O'Devon* (*Kennedy Russell*), which was excellently sung. The number was chosen from ballad literature and was of interesting lyrical construction.

The Rialto Magazine contained its usual quota of news events.

Gladys Rice, who has a sweet soprano voice, sang *Oh, Dry Those Tears* (*Del Riege*) that was well received.

There was a Mack Sennett Comedy entitled, "A Fireside Brewster" that showed the trials and tribulations of the man who will make home brew.

VANCE.

THE CAPITOL

"Passion" Continued for a Second Big Week

Erno Rapee, conductor of the Capitol orchestra, has an augmented organization for the presentation of "Passion," which is in its second successful week. Contrary to custom, the orchestra is not relieved by the organ for the usual short rest period, but plays throughout the entire length of the feature without pause.

The prologue is a musical and dramatic episode of old France elaborately and realistically staged, in which the ballet corps and ensemble take part. *John Wenger* has designed the stage setting for the number. *Alexander Oumansky* has arranged the ballet and *William Axt* is in charge of the ensemble.

"Passion" introduces to American audiences for the first time the famous Continental star, Pola Negri, who plays the role of Madame Du Barry. She is known to the film audiences of every city in Europe and her work in this production will make her famous throughout America. She heads a cast that numbers 5,000 people, among whom even the smallest roles have been intrusted to actors of distinction and talent. It is the first foreign picture of importance to be shown in this country since the war and sets a standard of which our best producers may well be envious.

Artistic setting at the Criterion for a scene in the prologue to "Midsummer Madness" (Paramount)

THE STRAND

New Program Abounds With Scenes of Snow and Ice

In booking the screen presentation of James Oliver Curwood's picturesque story of the Northwest, "Isobel or The Trail's End," a George H. Davis production, Managing Director *James Plunkett* immediately arranged for a colorful program surounding that included quite a novelty. Just prior to the introduction of the big Curwood feature a Prizma was shown that was programmed as "Way Up Yonder" to "The Trail's End," which had some beautiful scenes of ice and snow of the frozen North and as the Prizma faded away it ran right into the Davis film. Well done and an interesting embellishment to the big film.

The overture was *Victor Herbert's* familiar music from the "Babes in Toyland" and the Strand Orchestra brought back pleasing reminders of the popular days of the successful opera.

The musical part was also excellently conceived, with the Strand Male Quartette offering a vocal prologue amid picturesque stage settings that were effectively arranged by *Manager Plunkett* with the studio help of Gates & Morange. Standard selections were splendidly sung by the quartette, with special lighting helping out with the effect desired.

The special film was rampant with a thrilling and romantic story of the Curwood type and was not only scenically portrayed in realistic outdoors but was capably acted by a large and competent cast headed by *House Peters* and *Jane Novak.*

A vocal solo by *Estelle Carey,* soprano, entitled "Wonderful World of Romance" (Wood) was highly appreciated, *Miss Carey* being in good voice and the number bringing out the full strength of her beautiful tones. There was also a comic film from the Education Studio entitled "High and Dry" that proved most amusing.

VANCE.

• • •

THE CRITERION

Keen Interest Shown in Climax of Photoplay

William De Mille's production, "Midsummer Madness," began its third week at the Criterion Theatre Sunday with the discussion of the climax of the film story becoming still keener. It is this climax which has created so much discussion that Hugo Riesenfeld has offered eight prizes: $100 for the best letter; $25 each for the two next best, and $10 each for the five next best. The letters must not exceed 250 words and must be addressed to the Contest Department at the Criterion on or before Jan. 15.

The music program includes "The Four Seasons of Life," with *Betty Anderson,* soprano; *Jean Booth,* contralto; *Georges Du Franne,* tenor; *Grace Eastman* and *Martha Shelby,* dancers, and a chorus, *Desha,* the charming little Serbian dancer appears in "The Bubble." The program opens with Moszkowski's *Serenata* played by the orchestra under the direction of *Victor Wagner* and *Drago Jovanovich.*

KELLEY.

"TO PLEASE ONE WOMAN"

Paramount Presents Ingenious Lois Weber Picture

Written and directed by Lois Weber. Released by Paramount.

Alice Granville.....Claire Windsor
Cecilia Granville.....Edith Kessler
Freddy.....George Hackathorne
Dr. John Ransome.....Edward Burns
Leila.....Mona Lisa
Her Husband.....Howard Gay
Lucien Wainwright.....L. C. Shumway
Bobby Granville.....Gordon Griffith

The old, but extremely modern story of Adam and Eve and the apple of temptation receives an ingenious treatment in "To Please One Woman," the Paramount picture, written and directed by Lois Weber, the first woman to enter the ranks of the photoplay producers. That she intends rivaling the accomplishments of other producers is clearly evident, for "To Please One Woman" is a notable work, conscientiously wrought out and skillfully developed in matters of detail.

It is odd that a woman should be the producer of "To Please One Woman," for the theme is somewhat sensational in its presentation of the woman problem, for as the story progresses one is compelled to recall all the brilliant vampires of history,—Cleopatra, Delilah, DuBarry and the rest of that ravishing group of enigmatical women. Why does man strive to win such women? The answer is vividly given in this play produced by a woman.

The scene of the play is laid in a seaside town in California and involved in the plot are Alice Granville, "the sweetest girl in Seagirt," a house of mystery Leila, a woman who is capable of casting a powerful spell on the men that she encounters. A young boy is enmeshed in her machinations, a thrilling shooting scene and an attempted suicide from a moving yacht. A happy ending is evolved finally, by a clever twist in the plot.

The central figure is Leila, the cold and selfish wife of a Wall Street broker. She demands that all activities center about her whims. When she discovers that her husband is threatened with bankruptcy she quarrels with him, and takes up her residence in a huge mansion at Seagrit, which has seldom been occupied. Here, alone, and surrounded by the simple folk, she plans to ensnare a young doctor, Ransome, as a pastime. Ransome is engaged to Alice, a girl who looks charming in a kitchen. Leila, feigning sickness, calls for Ransome on several occasions until the unsuspecting doctor is fascinated by her beauty. Her calls for attendance are mere adventures, yet they resolve into several tragedies.

The cast includes the attractive blonde, Mona Lisa, as picturesque as her name implies, George Hackathorne, a bright juvenile, Edward Burne's leading man with Elsie Ferguson, and Leonard C. Sibley. The picture is one which no movie fan should miss.

SOBEL.

Above is a little touch of love in springtime, or appleblossom time in Normandy, or whatever it is the poets sing. Mementoes and keepsakes are then the cherished of mankind. So it is that the maid and the man in "To Please One Woman" (Paramount)

But there comes a check to happiness —the pendulum swings back to the figure of adversity and misfortune, but the maid is still interested—very much interested—and she is doing everything in her power to restore what is now known as normalcy to her life.

Mona Lisa is very intent upon the words of the mere man in "To Please One Woman"

"DEAD MEN TELL NO TALES"

Vitagraph Releases Thrilling Tom Terriss Picture

From the story by E. W. Hornung. Directed by Tom Terriss. Released by Vitagraph.

Eva Dennison.....Catherine Calvert
George Stevenson Cole....Percy Marmont
Squire John Rattray...Holmes E. Herbert
Senor Joaquin Santos.....
George Von Seyeffertitz
Jose.....Walter James
Captain Harris.....Roy Applegate
Jane Braithwaite.....India Wakara
Braithwaite.....Bernard Siegel

Every once in a while there comes to the screen a new blood curdling thrill; a new sensation that makes the heart beat more rapidly.

"Dead Men Tell No Tales" announced as a Tom Terriss production, presented by Albert E. Smith and Vitagraph is the cause of this "thrill."

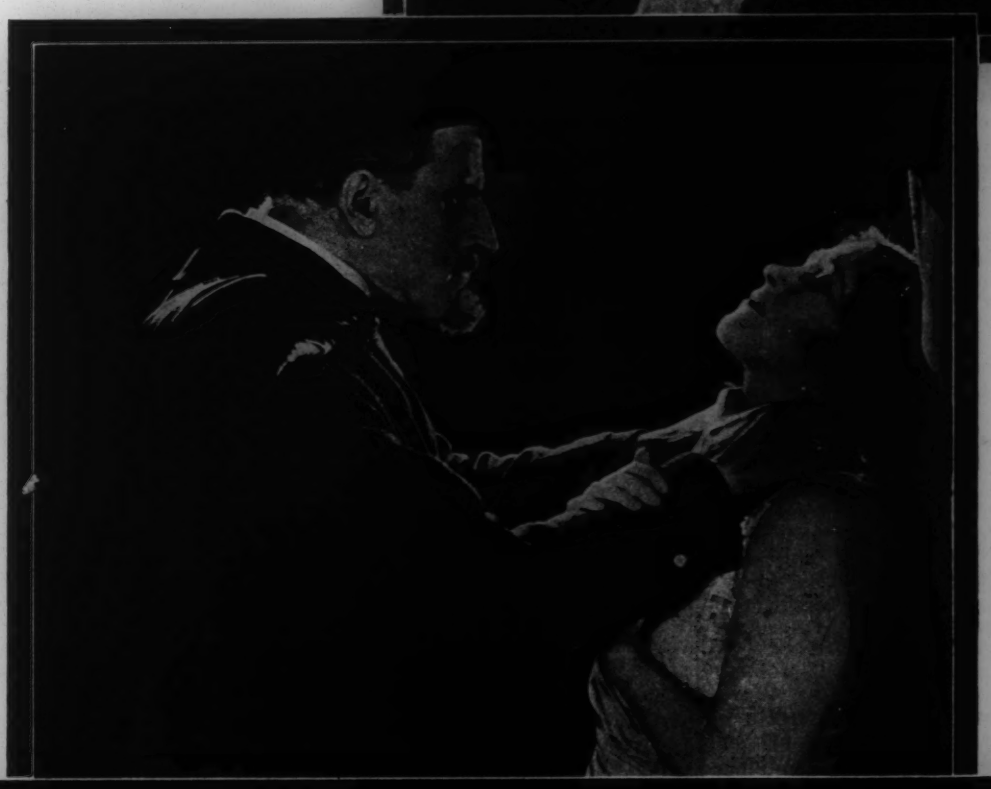
The continuity has faithfully followed the famous novel in every detail. The directing has been superb to the minutest detail. The action starts right off with the first few feet of film and keeps rapidly moving throughout the entire feature until it reaches the high powered denouement.

The photography has been done exceptionally well, the lightings have been placed with studied effect and there are several shots that will be hard to equal in a long run. The scene in which the ship starts burning and then finally explodes is of a quality that can be expressed only in superlatives; it is something not to be missed.

It is the story of Santos, a horrible scoundrel who hatches a plot in which scores of innocent lives are to be murdered that he might win a fortune in gold. Romance and love are introduced and the adventure and trials through which they must struggle; the emotional pain and useless sacrifice they suffer to realize that love cannot be sufficiently told. It must be seen to be appreciated. But virtue gets its inevitable reward and evil is justly punished and every one leaves the screen and the showing well satisfied, happy and delighted over the outcome.

Percy Marmont does some remarkable work. His performance is a new achievement in his already meteoric career. The entire cast give a splendid exhibition of rare talent.

MARGOLIES.



At the right, George Von Seyffertitz evidently thinks that dead women also are safer as far as tale telling goes so Catherine Calvert suffers—almost

At the top of the page, Catherine Calvert is the lovely heroine of "Dead Men Tell No Tales," Tom Terriss' splendid production for Vitagraph

Below, things look pretty desolate for Percy Marmont, alone, so to speak, on a vasty ocean. However, in the insert it is evident that things turn out right

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

SCREEN NEWS OF THE WEEK

BIG RELIEF PICTURE READY

"The Vacant Chair" to Be Shown in Connection With Hoover Campaign to Aid Eastern Europe

THE special committee representing the National Association and the M. P. T. O. have prepared an elaborate campaign in association with Herbert Hoover for "The Vacant Chair," the special two-reel picture to provide two and one-half millions for relief of the starving children in Eastern Europe.

Scenario writers from several companies worked out the production, which was rushed through the past few days, and it is understood that the prints have already gone out in a tremendous effort to reach as many cities as possible for showing on Christmas. At all events, during Christmas week the bulk of the country will be covered and all exhibitors are expected to show this print, regardless of any program arranged.

On January 26 next, the entire country will be asked to attend motion picture shows and every exhibitor will have as a quota a certain number of starving children to feed. Receipts covering this quota will be taken from every picture theatre.

At the meeting of the sub-committee detailed arrangements were completed for participation of the Red Cross workers and others in this movement.

The news weeklies are already on the job and have distributed prints containing matter of interest along this line.

Ferndale Building Studios

The Ferndale Film Studio, Inc., is going to work in earnest to build a large studio building to accommodate production companies at Yaphank, L. I. The studios will be rented to companies who need large studios in the East. Four bungalows have already been erected on the site, and a concrete swimming pool, to contain 80,000 gallons, is nearing completion.

The Ferndale studios will accommodate twelve companies at one time.

• • •

Fox Expands Studio

To meet the needs of his rapidly-expanding production interests, William Fox has leased, for a term of twenty years the four-story and basement fireproof structure lately completed by the Kelly-Springfield Tire Company at Tenth Avenue and Fifty-fourth Street, New York.

• • •

Connor Story for Curtis

The Catherine Curtis Corp. by arrangement with the Dominion Film Co., Inc., which controls the screen rights to the Ralph Connor story, will produce "The Man from Glengarry" in the spring. The Curtis Corp. has finished "The Sky Pilot," a Connor story which King W. Vidor directed.

• • •

Films on Ocean Liner

The Martha Washington of the Munson Line is showing pictures as part of the entertainment afforded her passengers. Showing films aboard ship has been made possible by the use of a slow-burning film. Pictures on passenger ships have heretofore been barred because of the fire risk.

• • •

First Jesse James Film

Franklin B. Coates, director of the Mesco Pictures Corporation, is shooting the last of the interior scenes of that company's first photoplay, "Jesse James Under the Black Flag," in which Jesse James, Jr., son of the outlaw, is playing the part of his father. The eight-reel photoplay will be ready for the screen some time in January.

Hutchison Serial Completed

"The Double Adventure," the fifteen episode, Pathe serial, starring Charles Hutchison, has been completed. The picture was directed by W. S. Van Dyke, and produced by Robert Brunton.

• • •

Tourneur Film to Be Shown

Maurice Tourneur's "The Last of the Mohicans" will be shown at the New York and Brooklyn Strands simultaneously the week of Jan. 2.

Neilan's Big Production

Marshall Neilan is producing a mammoth film, in which over 2,000 persons appear. The production, now nearing completion, presents a visualization of "Bob Hampton of Placer," by Randall Parrish. The action is laid in Montana and Wyoming in 1876. Custer's last fight is an important incident in the film.

James Kirkwood plays the title role. Others in the cast are Wesley Barry, Marjorie Daw, Pat O'Malley and Tom Gallery.

• •

Signs Pola Negri

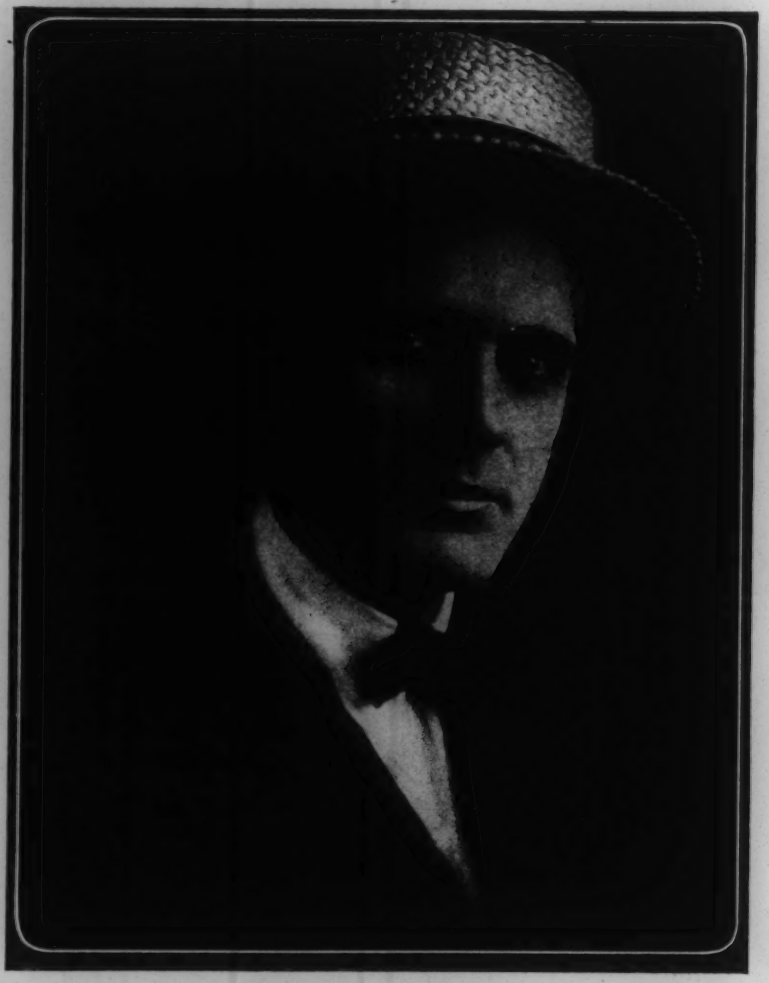
The Export and Import Film Co. of which Ben Blumenthal is president, announces that Mr. Blumenthal, who is now in Europe, had signed Pola Negri, the star of "Passion," for a term of years.

Miss Negri's contract it is said, calls for her appearance in America, but it has not yet been determined when she will leave Germany. It will probably be in the early part of the new year.

• • •

New Producing Company

A new producing unit is in process of formation. It will be known as the San Gabriel Producing Company, and Ernest Shipman will be associated with it in a managerial and advisory capacity. The company plans to make special pictures.



RICHARD CARLYLE

A character juvenile who has appeared recently in "The Copperhead," "Inside of the Cup" and "Out of the Chorus"

URGE CLEANER FILMS

Blue Law Agitation is Warning to Film Men, it is Said

The blue Sunday is bad, but the bad moving picture is worse, and if the responsible persons don't clean them up the Sunday shows are likely to be suppressed. That was the drift of a discussion at a meeting in the Apollo Theatre of the Motion Picture Theatrical Association of the World.

Charles A. McMahon of Washington, chairman of the motion picture committee of the National Catholic Welfare Council, said that Catholics, if given a choice of abolishing Sunday pictures or continuing them as now presented, would vote to have them abolished.

"That," he said, "is not a judgment for or against blue laws. It is a judgment in favor of public decency. The lure of sex has obsessed a great part of the theatrical and motion picture industry. Scarcely a play is presented in which adultery, unfaithfulness, moral laxity or indecent dressing, or undressing, is not featured. This rottenness is eating into our body social."

Mr. McMahon held the public blamable, as well as purveyors and promoters of films, and predicted that if the movies were cleansed no blue law could ever overtake them. But he said the agitation for a Puritan Sunday should be a warning to the movie men.

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Rena Parker Joins Fox

Rena Parker, who was the star in "Betty Be Good," in New York and on the road, has left that company to take over a big part in the new William Fox serial, "Fantomas," the first episode of which was released Dec. 19. This is Miss Parker's first appearance on the screen, although she has had many previous offers to appear before the camera.

• • •

Beban to Open Theatre

George Beban will appear personally in connection with his new picture, "One Man in a Million," at the Branford Theatre, the new Fabian Theatre in Newark, the week of Jan. 9. There will be a street parade, addresses to the Chamber of Commerce, Rotary Club, and other features. All in connection with Beban's new film, "One Man in a Million."

• • •

DeMille's New Policy

William De Mille will confine himself hereafter in his Paramount productions to original stories by famous authors. Edward Knoblock, who is at the Lasky studio in Hollywood, is now completing the script of an original story which will be Mr. De Mille's next production.

• • •

Carey's New Plans

Harry Carey is to be featured in Universal-Jewel productions. The first Jewel will not be put into production until next summer. He will make two or three big pictures each year. Jack Ford, Carey's old director, will work on the new series.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

SCREEN NEWS OF THE WEEK

IS THAT SO!

WILLIAM FARNUM, who is now at work on a picture at the Fox studios in New York, has been chosen "Collie" of the Christmas gambol of the Lambs.

Clyde Cook's next picture for Fox is entitled, "All Wrong." It will be released Jan. 9.

James Kirkwood will play a role opposite *Dorothy Dalton* in Sir Gilbert Parken's story, "The Money Master," which will be released by Paramount.

George D. Baker is the first director to have one of his productions running in two theatres on Broadway at the same time. Last week, "Heliotrope," which was directed by *Mr. Baker,* was shown simultaneously at the Rialto and the New York.

Kenneth Casey, who some years ago achieved fame as "The Vitagraph Boy," and who has been supporting *William Farnum,* will return to the footlights via the Keith circuit.

Mildred Marsh, sister of *Mae Marsh,* has just been married to *Ygnacio John Forester.*

Jane Novak has just signed with *Marshall Neilan* to appear in the leading feminine role of his newest production, "Not a Drum Was Heard."

William Corbett is finishing the fifth month with *Capt. Stoll's* feature "Determination," he also played "Uncle Sam" in "Uncle Sam of Freedom Ridge" at the same time.

Byron Morgan, well known magazine writer, has signed a new contract whereby he will continue for a term of years to write original stories and scenarios for Paramount.

George MacQuarrie arrived in Hollywood last week to make his first appearance before the camera in a California studio.

Crane Wilbur is supporting *Catherine Calvert* in "The Heart of Maryland" for Vitagraph.

Roscoe Arbuckle, star in Paramount motion pictures, has sailed on the Olympic from England after a flying trip to London and Paris.

Mahlon Hamilton has been engaged by *J. Parker Read* to play the leading male part in the next *Louise Glaum* picture.

Wesley Barry has been loaned by *Marshall Neilan* to the *Katherine McDonald* Productions Company in support of that star in her next production, "Trust Your Wife."

Monte Blue has been engaged to play the leading role in *Allan Dwan's* second Associated Producer's release, "The Perfect Crime," work on which was started this week at the Hollywood studios.

Jacqueline Logan, a Ziegfeld girl imported from the "Follies" by *Mr. Dwan,* will play the leading feminine role opposite *Monte Blue.*

"Big" Jack O'Brien, former serial star, since leaving serials, has appeared opposite *Olive Tell, Marguerite Clarke, Hope Hampton* and *Marguerite Clayton.* He is now appearing with *Marion Davies.*

Director *Reginald Barker* and a company of 25 Goldwyn players are at Banff, Canada, where they will remain until about Christmas making exteriors for "Snow Blindness," by Katherine Newlin Burt.

Douglas MacPherson is playing an important part with *Lionel Barrymore* in "Jim the Penman."

Maurice Tourneur will return shortly to Los Angeles and begin a new picture.

Marjorie Prevost, sister of *Marie Prevost,* has been engaged for a part in "What Is the Matter With Marriage?"

Grace Darmond is taking a two-weeks rest, having finished playing in "See My Lawyer" with *T. Roy Barnes.*

Virginia Valli, who is another of the beginners at the old Essany Studio in Chicago, was chosen by *John S. Robertson* to play a leading part in the special Paramount production of Barrie's "Sentimental Tommy."

Elsie Ferguson has left New York for California to appear in "Sacred and Profane Love," which *William D. Taylor* will direct.

Lila Lee, has arrived in New York from California to spend the holidays.

George Archainbaud will direct *Elaine Hammerstein* in her next Selznick picture, "The Girl from Nowhere."

Wallace Worsley has renewed his contract with Goldwyn Pictures Corporation to direct the production of feature pictures.

DOUGLAS MACPHERSON

A resourceful young actor who has appeared in many productions. He is a member of the Green Room Club

Sunrise Manager to Tour

Sunrise Pictures Corporation announces that Winfield F. Kelley, its general sales manager, will make a swing around the country next week in connection with the sale of their independent super-special, Peggy Hyland, in "The Price of Silence," taken from the famous novel, "At the Mercy of Tiberius." Written by Augusta J. Evans Wilson, author of the celebrated "Infelice." "The Price of Silence" is replete with tense dramatic moments. Mr. Kelley will be gone about three weeks and in that time he will visit every important state right buyer in the country. He will close not only for the "Price of Silence" but for all future productions of the Sunrise company.

• • •

Smith—Paige

Announcement is made of the marriage of Albert E. Smith, President of the Vitagraph Company, and Jean Paige, star in motion pictures. The wedding took place at the home of her parents at Paris, Ill. Miss Paige's entire experience in pictures has been with the Vitagraph Company.

• • •

Sailing Postponed

The Blackton party will not sail for England on Dec. 29 as expected. because of the multitude of affairs to be cleared up here. The party will sail on Jan. 9.

Constance Talmadge Busy

Constance Talmadge, her director, Chet Withey, and her entire company, have gone to Miami, Fla., to make exteriors for "The Man From Toronto," Douglas Murray's play which has been adapted for the screen by Grant Carpenter. Kenneth Harlan will be seen in the leading male role.

• • •

J. Parker Read's Next

J. Parker Read, Jr., has completed "The Leopard Woman," picturized from the novel of Stewart Edward White. Louise Glaum is the star. She is supported by House Peters. It was Mr. Read's first release for Associated Producers.

• • •

Film to Show How New York is Fed

A motion picture showing how New York gets its food has just been completed under the direction of Dr. Eugene H. Porter, State Commissioner of Foods and Markets, and it will be shown for the first time this week at the Rialto Theatre.

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Barrymore's Next Film

Lionel Barrymore is now at work on "Jim the Penman," his fourth and last picture for Whitman Bennett and Associated First National. When Barrymore completes it he will return to the legitimate stage for a short session.

• • •

New Theatres for South

The S. A. Lynch Enterprises are planning a motion picture palace for Asheville, N. C., costing $150,000, seating 2,100 people. It is to be the finest in the State. The Lynch Enterprises opened in Atlanta last week. The Howard Theatre, costing $1,000,000, said to be the finest motion picture theatre in the South.

• • •

Completes Film in London

Donald Crisp has just concluded work on production of Edward Knoblock's photoplay "Appearances," at the London studios of Famous Players-Lasky. David Powell and Mary Glynne play the leading parts.

• • •

Norma Talmadge's Next

"On Principle," by Andrew Soutar, adapted for the screen by Anthony Paul Kelly and Albert Parker; now definitely titled "Playing the Game," will be Norma Talmadge's next picture.

• • •

Gibson Five Reelers

Hoot Gibson will be starred by Universal in a series of five reelers. The first will be directed by Jacques Jaccard and will be ready March 1.

• • •

New Brady Film

"Voice of the Blood," an original story by Harry Chandlee and William B. Laub, produced by Realart, with Alice Brady, has been completed at the Long Island studios.

• • •

Edgar Lewis' Next

Edgar Lewis has completed a new Western drama, "The Sage Hen," which will be released by Pathe.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

The Season's Greetings from

Legend

FILM

PRODVCTIONS

INCORPORATED

SUITE 1005
220 WEST 42nd STREET
NEW YORK CITY

1920

Legend

TWO-REEL REFINED COMEDIES

WITH

EDNA SHIPMAN

AND

JOHN JUNIOR

Mr. Griffith's production has passed the 200th performance at the 44th Street Theatre, New York, where it has been playing to average daily receipts of more than $2,700.00 on only TWO SHOWS A DAY—2:15 and 8:15.

The business now being done by "Way Down East," in all cities, is the largest in the world history of motion pictures.

"THE WONDER OF THE 20th CENTURY"

EDITORIAL, BOSTON HERALD
(November 25, 1920)

WAY DOWN EAST

BY THE MASTER PRODUCER

DAVID WARK GRIFFITH

"With All Respect to His Rivals, Mr. Griffith Has Demonstrated His Sole and Only Right to Make Motion Pictures That Will Go On the Big Time and Stay There at Two-Dollar Prices."—(*Washington, D. C., Herald*)

"WAY DOWN EAST" is now breaking all known receipts in the world history of motion pictures in the following cities:

NEW YORK	**BOSTON**
BROOKLYN	**PROVIDENCE**
PHILADELPHIA	**CHICAGO**
LOS ANGELES	**MINNEAPOLIS**

" WAY DOWN EAST " is also being presented by twenty road companies, with full orchestras, complete stage effects, and playing only at **First-Class Theatres**, and at **First-Class Theatre Prices.**

In New York City " WAY DOWN EAST " is playing at a scale of prices from fifty cents to two dollars, with certain choice seats at **Three Dollars** and **Five Dollars.** Although the New York Herald said (September 4, 1920): — " WELL WORTH TEN DOLLARS A SEAT."

MARSHALL NEILAN PRODUCTIONS

Guarantee Consistent Quality
In
Motion Picture Entertainment

In a little over a year's time, Marshall Neilan Productions has established a high percentage of consistent successes that any studio organization might well be proud of.

"The River's End," "Go and Get It," "Don't Ever Marry" and "Dinty." Each one an artistic achievement and a tremendous box-office attraction.

In the ten years gone by, the artistry of Neilan and his ability to present this artistry in a way that appeals to the public, has become more and more popular with cinema audiences throughout the world.

Today his name on the front of a theatre guarantees exceptional entertainment. Record attendances whenever his pictures are shown, regardless of their nature, prove that the motion picture followers fully realize this.

The good will enjoyed by Marshall Neilan at the hands of exhibitors, press and public, the achievements of his first year's efforts as an independent producer and the genius that has made all this possible can have but one outlook for the coming year, namely, greater accomplishments, further progress in consistent quality and bigger box-office returns.

Releasing Through First National

Charles Ray Productions

Incorporated

1425 Fleming Street

Los Angeles
California

Little Trips to Los Angeles Studios

THE members of the Producers Pictures Corporation who are making a journey to Mexico City to film the opening scenes for "The Unfoldment" in Mexico City, include *George H. Kern*, general manager; *Murdock MacQuarrie*, director; *E. W. Dustin*, business manager; *W. E. Keefe*, manager of production; *Florence Lawrence*, film star, and about 30 others.

Will Rogers, William S. Hart, Tom Mix, Harry Carey, Art Acord, Hoot Gibson, and *Buck Jones*, gave exhibitions at the rodeo held on Dec. 18-19 at Exposition Park. The funds went to a Christmas fund.

Fourteen companies are engaged in making pictures at Universal City, and four other directors are preparing to start production. Carl Laemmle's visit resulted in increased activity in order to maintain the schedule of a feature a week, besides serials, westerns and comedies.

The next of the six-reel *Christie* comedy-dramas has been made. It is "See My Lawyer," from the Broadway play, and

Will Be Released

early in the new year. *T. Roy Barnes* and *Grace Darmond* who were featured in "So Long Letty," are in it.

Cleo Madison, member of Metro's Stock Company, has returned after a brief vacation preparatory to commencing work in a new production.

May Allison will have the leading role in "Big Game," a story of the Northwest, nearly all of the action taking place in a trapper's cabin north of Quebec.

Director *W. S. Van Dyke* has taken *Ruth Roland* and troupe to Daggett, on the Mojave desert, to shoot some scenes for "The Avenging Arrow."

"The Woman Who Went Away" is the title selected for Metro's special production of *John Fleming Wilson's* "Uncharted Seas," now being filmed.

The sixth *Buster Keaton* comedy, nearing completion, has been titled "Hard Luck."

Blanche Sweet's next appearance under the Pathe banner

Will Be Made

in the *Jesse D. Hampton's* production of Marah Ellis Ryan's novel, "That Girl Montana," a melodrama of frontier life.

A spectacular jump into a fire net, a thrilling race at fifty miles an hour through heavy traffic in a fire chief's car, and a procession of roaring engines, hose carts and hook-and-ladder trucks featured the first week's production of "Bellboy 13." Douglas MacLean's latest comedy, which is being filmed at the Ince studios. An entire company of the Los Angeles Fire Department co-operated with the MacLean company in photographing the opening scenes of the comedy.

Fred Kelsey has been engaged by Metro to support *Viola Dana* in her new starring picture, "Sorrentina." *Mr. Kelsey* will have the role of a barber-in-the-rough.

Tsuru Aoki, wife of the famous Japanese star, *Sessue Hayakawa*, had her first air ride the other day in the all-steel plane at the Mercury field. Upon returning from location at the beach *Hayakawa* asked his wife, whether or not she cared for a jaunt in the clouds. *Mrs. Hayakawa* decided it would be great sport, so took up the offer. Note: *Mrs. Hayakawa* prefers her limousine.

Georgia Woodthorpe has been selected for an important role in the closing episode of "The Four Horsemen of the Apocalypse."

Milton Sills has purchased a beautiful new residence in Crescenta Park, Hollywood. The actor is installing a swimming pool, and has laid out a large garden on his new grounds.

The *Ora Carew* bathing cap has made its appearance in Pacific Coast shops. It was designed by *Miss Carew*.

To have numerous hairbreadth escapes and remain unscathed through them all, only to receive a severe injury in a childish game of tag, has been the hapless lot of *May Allison*. The Metro star suffered three fractured ribs as the result of an afternoon of fun with some of her little admirers.

George B. Seitz, producer of "Rogues and Romance," has made arrangements to publish *Alhambra Moon*, a song which he has dedicated to the production.

Henry Kolker

Has Been Assigned

to direct *Conway Tearle* in "The Fighter," written by *Albert Payson Terhune*, following the completion of the *Hobart Henley* production.

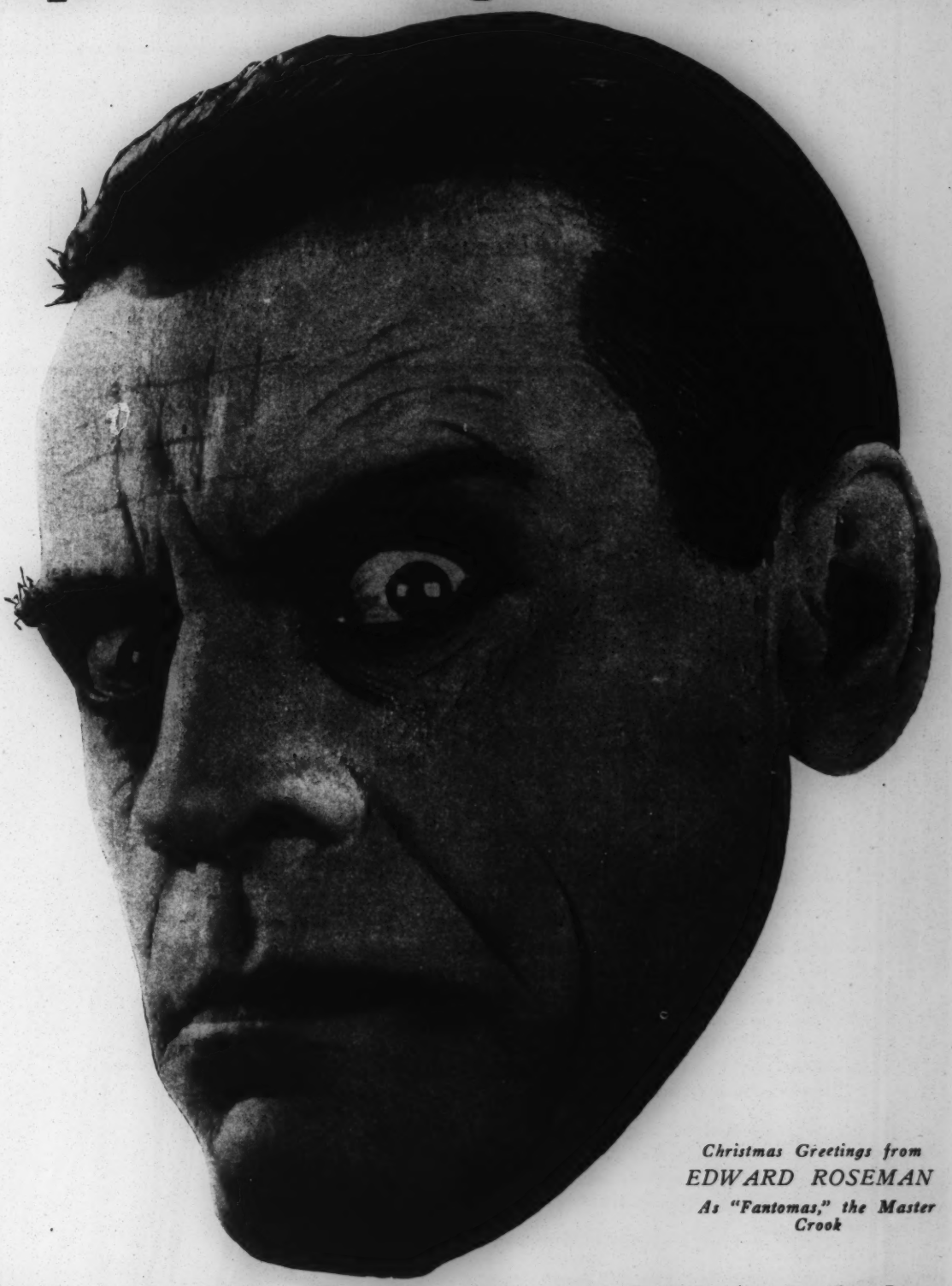
W. T. Benda, the celebrated colorist, has completed

A Crayon Study

of *Marion Davies*, wearing a Spanish costume of the sixteenth century, which *Miss Davies* wears in her latest starring vehicle, "Buried Treasure," which will be released about Jan. 1.

Alice Lake has been selected by Metro to star in the special production of "Uncharted Seas," by *John Fleming Wilson*.

"Home Stuff," an original story by *Agnes Johnston* and *Frank Dazey*, has been purchased by Metro as *Viola Dana's* next starring production.



Christmas Greetings from
EDWARD ROSEMAN
As "Fantomas," the Master Crook

The Prosecuting Attorney was relentless—a Crusher of Women's Souls whose one God was the God Success — She Was Friendless — Circumstantial Evidence Was Against Her — She Sealed Her Lips to Shield Another—He Sent Her to the Penitentiary—And Then—*He Fell Madly in Love With Her!*

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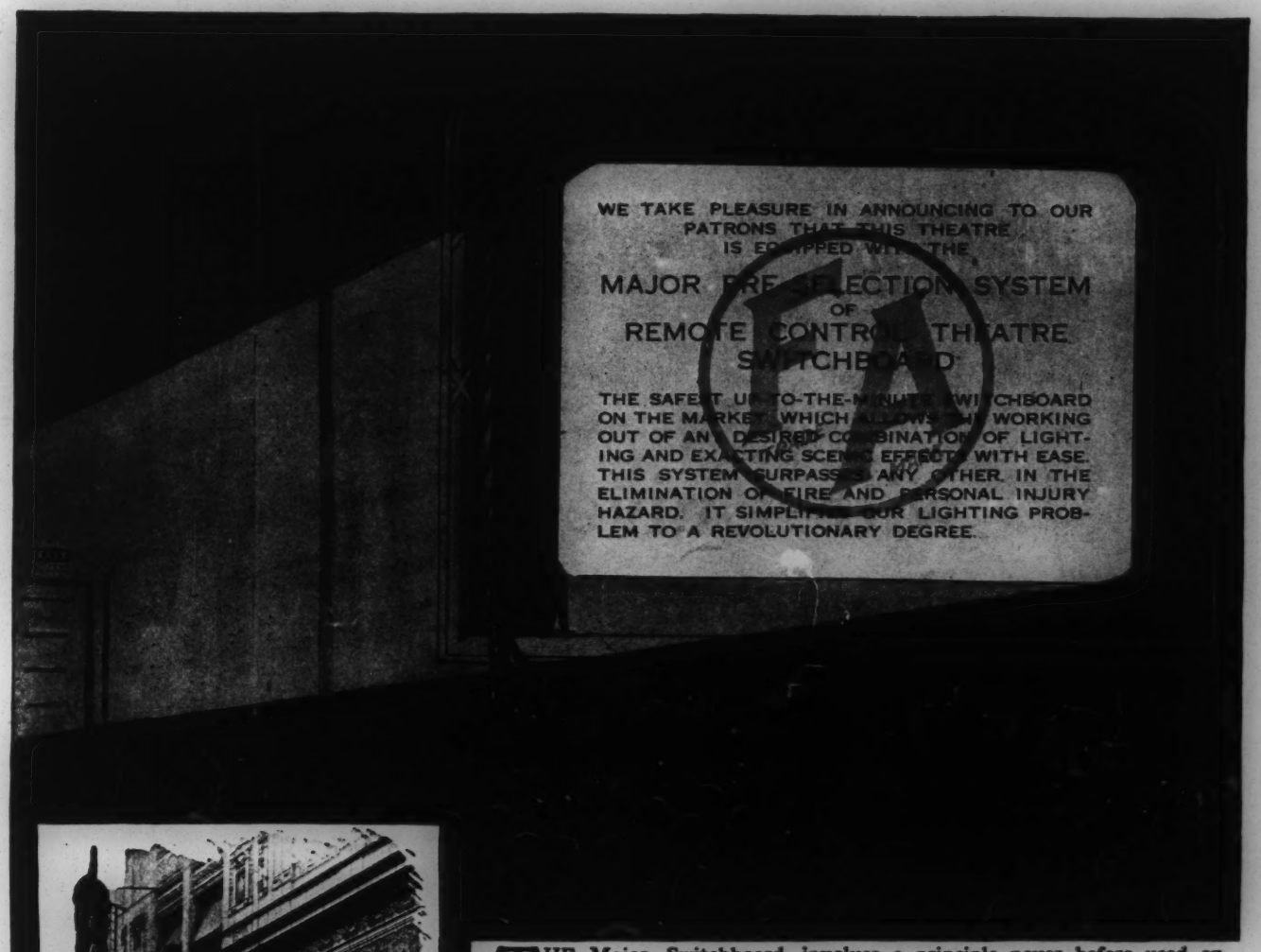
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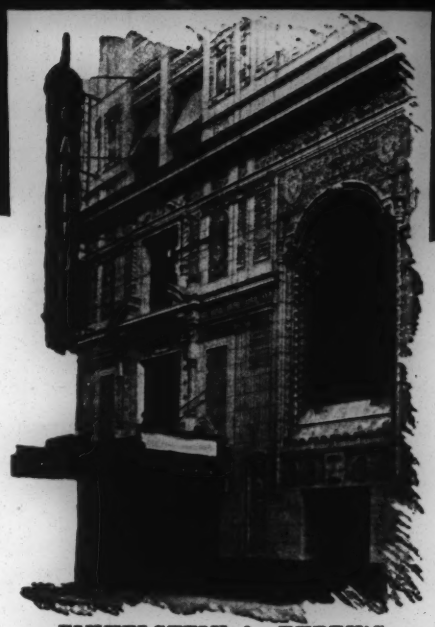

FINKELSTEIN & RUBEN'S
New Capitol Theatre, St. Paul, Minn.
Rapp & Rapp, Architects, Chicago
This "Perfect Play House" just completed is equipped throughout with FA Major Remote Control System of Switchboards.
This system has no equal for controlling theatre lighting.

THE Major Switchboard involves a principle never before used on manual or remote control stage switchboards.

This principle allows the working out of any desired combination of lighting effects with ease, and the setting up of lighting changes for the acts ahead without interference with the effects in operation at the time.

No lighting change is so complicated that it cannot be made instantly by the operation of a single lever.

The Major Switchboard allows the controlling of any individual switch unit, or combination of units, or even the entire board from any part of the theatre.

All modern architects familiar with Theatre Construction specify Major Switchboards

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At the present time the following theatres are being Major equipped.

Capitol Theatre, Chicago, Ill.	Columbia Theatre, Baton Rouge, La.
Ft Armstrong Theatre, Rock Island, Ill.	Strand Theatre, Lansing, Mich.
Hull Theatre, Peoria, Ill.	Capitol Theatre, St. Paul, Minn.
Majestic Theatre, Bloomington, Ill.	Walker Theatre, Minneapolis, Minn.
Blackstone Theatre, S. Bend, Ind.	Keith's Theatre, Cleveland, Ohio
Gregory Theatre, Hammond, Ind.	Palace Theatre, Cincinnati, Ohio
Victory Theatre, Evansville, Ind.	Colonial Theatre, Allentown, Pa.
Kahl Theatre, Davenport, Iowa	Tivoli Theatre, Chattanooga, Tenn.
Rialto Theatre, Louisville, Ky.	Majestic Theatre, Dallas, Tex.

Frank Adam Electric Co.
SAINT LOUIS, U. S. A.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Entering Stardom with Universal via the Contest Route

In the above illustrations you will find four girls who have entered the movies and benefitted thru contests. Clara Kimball Young (an Equity Star) and Lois Wilson (a Paramount Star) are known as stars of the first magnitude and yet they started their careers thru just such an opportunity as is offered *you* on this page.

Virginia Faire was found thru a contest and for the past six months has been starring in a series of pictures soon to be released by the Universal Film Company. Gertrude Olmstead has just been decided the winner of a contest conducted by a Chicago Newspaper, Carl Laemmle, president of the Universal Film Co., saw possibilities in this girl and her first year's salary will be $10,000.

How few girls realize the fact that beauty is not the only asset to success on the screen. It is only one of the many points which go to making up a girl's qualifications. The greatest advantage for any girl is ambition.

Use this opportunity of doing the same that others have don e Enter this contest and win one of the three contracts offered by the Universal Film Co.

The unusual features of this contest provide contracts for three girls. In previous contests conducted by other magazines, there has only been one prize. Besides the contracts given to the first three winners practically every girl who enters this contest is assured a strand of genuine Indestructible Nataline Pearls which are valued at $25 in any jewelry store.

— USE THE COUPONS —

Be sure and use the coupon in the lower left to find out the full details of this wonderful contest. If you personally are not interested in the contest use the voting coupon in the lower right hand corner of this page for some friend of yours and we will immediately advise her that she has been suggested as a candidate for the first three prizes. Every week the Mirror will carry this voting coupon which entitles the reader to one vote in this contest.

USE THIS NOW!

Contest
Editor
Dramatic Mirror
133 West 44th St., New York

Please send me full particulars about your screen contest without obligation on my part.

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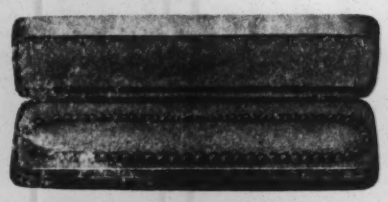
These Beautiful Pearls

Every girl will win a strand of these beautiful Nataline Pearls with only a slight effort. Their value in any jewelry store is $25.



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Contest
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Dramatic Mirror
133 West 44th St., New York

Please cast this vote in favor of .....

Address .....

Name .....

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City ..... State .....
whom I suggest as the winner.

CHICAGO SCENE

HELEN SHIPMAN

Chicago is paying a notable tribute to Helen Shipman, who is appearing in the title role in "Irene" at the Garrick Theatre in that city. With inspiring unanimity the critics have set down their most superlative of adjectives over her performance, Percy Hammond even going to the extent of calling her "superlative." Miss Shipman can sing, dance and impersonate equally well, and her presence in "Irene" lends even greater charm to that captivating musical comedy.

SEASON'S GREETINGS FROM

THE WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

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CHICAGO, ILL.

TO THE THEATRICAL WORLD

No orchestral din

To its ever widening circle of friends and acquaintances among the ladies and gentlemen of the theater, Henrici's restaurant, of Chicago, extends wishes for A Very Merry Christmas and A Happy New Year.

HENRICI'S
WM. M. COLLINS, *President*
67 to 71 W. Randolph Street
Between Clark and Dearborn Streets
CHICAGO

ISABELLA JASON

At the Green Mill, Chicago, indefinite

The Current Season in Chicago

TIME was when Chicago hung her individual and collective head and looked wistful and meditative, when Mr. Boob, of Oskaloosa, or Mr. Wise of Terre Haute began to wax rhapsodical upon the subject of New York—most especially when the Rialto, with its scores of houses and its millions of dollars of box office receipts, was talked about. But—"the old order passeth, yielding place to new." For the year which is now drawing to a close has proved that Chicago need not yield place to any metropolis in the world, particularly in the matter of theatrical reputation. Three years has marked an epoch in the success of theatrical Chicago.

And one of the very noticeable things which have made it the most spectacular season in history

Is the Rise

into prominence of the out-of-the-loop houses—the Princess, the Studebaker, the Shubert-Central, the Blackstone, and the Playhouse.

At the first named house, Grace George, in her charming comedy, "The Ruined Lady," met with phenomenal success, as has also "Sonya," with Otto Kruger and Violet Heming. The latter, however, are making their bows to Chicago now, and "The Bat" is to take their place in a few days for the rest of the season.

The Studebaker—which, with the Shubert-Central in Van Buren street, is one of the notable proofs of John J. Garrity's keen and astute managerial power—has housed several big successes this year. "Take It From Me" began the season there by drawing $21,000 a week through the box office, and was followed, in its very palmiest days, by Harry Lauder who had been booked far ahead.

Cecil Lean Followed

Mr. Lauder with his fetching musical show, "Look Who's Here," and upon his heels came Frank Tinney in "Sometime." Then there were the "Greenwich Follies," which kicked up their metaphorical heels in the faces of delighted crowds during a most gratifying period of success. At present the Studebaker is sheltering "Cinderella on Broadway," which despite the fact of its tremendous business, must soon make way for another production, though its six-weeks' run is proving sadly brief.

The Shubert-Central opened its doors a few months ago in response to the tap-tap of Mr. Garrity's magic wand, to receive Nance O'Neill in her wonderful "Passion Flower," which made a spectacular record and played to thrilled crowds for many weeks. Miss O'Neill was followed by an engagement featuring Fritz Leiber and then by Barney Bernard, with his new and laughable hit, "His Honor, Abe Potash," which is playing to capacity houses and will doubtless remain throughout the season.

The Blackstone, too, has

Demolished All Records

for the entire decade of its existence. George Tyler's delightful play, "Clarence," pulled enormous crowds, and left only because there was no other available theatre in which to house "Golden Days," with Patricia Collinge. John Drinkwater's stirring and epoch-making "Abraham Lincoln" has just finished a fourteen-weeks' engagement there, and will be followed in a day or two by "The Famous Mrs. Fair," a notable comedy from the pen of James Forbes, in which Henry Miller and Blanche Bates will star. And at the chummy little Playhouse, with its brand-new decorations, is the cleverest comedy in all Chicago—"Happy-Go-Lucky," with O. P. Heggie and Belle Bennett,—which will remain through the season, and depart amid universal regret.

Lester Bryant, who is the lessee of the Playhouse, is one of the cleverest and most energetic theatrical promoters in Chicago. He is the partner of A. H. Woods, and he recently acquired for Mr. Woods the Studebaker Theatre from the Shuberts.

Very few theatres in the loop can even approach the records achieved by these little outlying houses. But, even while we state this, the memory of the year's successes upon the Rialto throng into our minds. At Powers, for example, George M. Cohan's brand-new young star, Georges Renavent, in "Genius and the Crows," drew excellent houses at the beginning of the season and was displaced by an afterthought visit from "Three Wise Fools," which

Did Enormous Business

even through the warm weather.

Now, Ethel Barrymore, in Zoe Atkins' "Declassee," is drawing the most phenomenal houses of all the year, but she is leaving us on Christmas night, and Lenore Ulric takes her place with "The Son-Daughter," on the twenty-sixth.

At Cohan's Grand, "Welcome Stranger," with George Sidney, proved the greatest drawing power in the Loop through all the months of its reign, and was followed by "Honey Girl," a musical adaptation of the famous "Checkers," and at present William Collier in his fascinating new comedy, "The Hottentot," bids fair to hold his own for many a week.

"Nightie Night" played to enormous houses at the La Salle, as did also "The Rose of China," a tuneful and scenically distinctive musical comedy. The delightful farce "Adam and Eve," attracted appreciative multitudes for many weeks there also, and now William Hodge, in "The Guest of Honor," will probably remain through the season at the La Salle.

Until the advent of Alice Brady in "Forever After," the Garrick did

SOPHIE TUCKER

Who is breaking all records by playing twelve consecutive weeks in vaudeville in Chicago and appearing nightly at Edelweiss Gardens

VIOLET HEMING

Playing with great charm the title role in Marc Klaw's production of "Sonya" at the Princess Theatre, Chicago

only a moderate business,—about $14,000 per week. Miss Brady, however, succeeded in increasing the box office receipts appreciably. Theda Bara, the film favorite, also did her share in "The Blue Flame" toward making the Garrick a financial success, and the new and charming musical show, "Irene," is now crowning the season there by playing to

Capacity Houses

at every performance. The secret of this fact is probably due to the engaging presence of Helen Shipman, who danced her way into Chicago hearts in a single night.

"The Sweetheart Shop," one of the year's most delightful musical shows, did a gratifying business at the Illinois for many months, after which Ed Wynn's "Carnival" lured big and enthusiastic crowds; and now, though "The Girl in the Spotlight" could unquestionably draw excellent receipts for several weeks more, it must make way for another previously booked production.

During its stay at the Cort, "Dear Me," starring Grace La Rue and Hale Hamilton, was one of the biggest attractions in the Loop, and its success is being strongly rivalled, at present, by "Smilin' Through," in which Jane Cowl, one of Chicago's greatest favorites, is winning fresh laurels.

The Olympic, after entertaining a number of short engagements, including "Civilian Clothes," "Howdy, Folks," and "June," is now housing "The Storm," which, after seventeen big weeks, is still doing excellently and will stay indefinitely.

"See-Saw," a rather innocuous musical offering, graced the boards of the Colonial, but was rather tepidly received, and "The Royal Vagabond," which followed it,

Did Very Well

George White's charming tuneful "Scandals of 1920," have played to big houses through many successful weeks, and have just given way to what many theatregoers consider the *piece de resistance* of the winter's amusement—The Ziegfeld Follies.

At the Woods, "Up in Mabel's Room," started the season with great success and was followed by a Shubert musical comedy, "Monte Cristo, Junior," which did not meet with quite as much enthusiasm. "The Girl in the Limousine," however, drew vast houses, and "Buddies," with Peggy Wood, Donald Brian and Ralph Morgan, enjoyed a truly phenomenal run, giving way, on December thirteenth, to David Wark Griffith's film interpretation of "'Way Down East."

And the movies! Crammed into every nook and crevice of the Loop, overflowing into all the outlying sections of the city, the moving picture theatres, growing incessantly in number and in capacity, have witnessed the greatest success in their history.

And probably the most important of all the indications of theatrical prosperity is the planning of new theatres now under way. At the southeast corner of Dearborn and Randolph streets, directly opposite the Woods theatre, the structure of what will be known as the McCormick theatre, is slowly rising skyward. It, too, is the undertaking of A. H. Woods, and will cost a half million dollars.

Also a beautiful new theatre on State street, between Randolph and Lake streets, is gradually approaching completion.

And—most imposing enterprise of all,—a million-dollar site has been chosen, upon which to carry out a long-cherished plan of the Selwyns to erect a pair of twin theatres in Chicago. They will stand adjacent to the Woods theatre, on Dearborn street, and will cost something like two million five hundred thousand dollars. One of these houses is to be called the "Chicago," and will house musical comedies exclusively. It will seat sixteen hundred people. The other, which will be known as the "Selwyn," will accommodate twelve hundred, and is to be devoted to dramatic productions.

Also, there is the great Auditorium, the wonder of the hemisphere, which is more suited, as to size and general arrangement for productions such as "Aphrodite" and "Mecca," than any theatre which New York can boast, and which unfolds its gracious portals annually to the devotees of grand opera.

Yes—the most portentous symbol of Chicago's prosperity is her theatres. And these are growing, in number, in beauty, and in capacity, each year.

Time and again the old, old question crops up: "Will Chicago ever become

A Producing Center

And the fact of the matter is that Chicago each year more than holds her own as a producing pivot for big shows. And it is also on theatrical pages that there have been any number of big shows that have started in Chicago and wound up on Broadway to lengthy and successful runs.

Up and down Broadway

Goes the Story

that the biggest of the New York producers are withdrawing shows from the road, but just the same they make sure that they keep their names and attractions at the flag top in Chicago. They have many failures on Broadway and so it is not anything unusual if a show with a Broadway stamp goes into Chicago and fails to draw business. Recently a show that was not pulling a corporal's guard in New York went into the western metropolis and scored the biggest kind of a boxoffice hit. And vice versa. A show that stubbed its toes in Chicago went into New York and did unusually well.

But It Is Not Unusual

to have a show of the same construction musically, lyrically or dramatically but played by separate companies doing phenomenal business in both cities simultaneously.

When New York speaks of the "road" it means that territory outside of New York where one, two and three-night stands are made by traveling companies. Chicago really is the "road" as far as New York bookers are concerned for the simple reason that shows playing out of

FRANCES PRITCHARD, EDWARD TIERNEY AND JAMES DONNELLY

Giving vaudeville theatregoers an entertainment in an original offering called "The Dance Duel"

the East must travel considerably to make the Chicago stand. Yet a company once hitting Chicago can enjoy just as much of a run there as it might on Broadway.

Take any of the producing managers in New York: the Selwyns, Sam Harris, George M. Cohan, Arthur Hopkins, George Tyler, A. H. Woods, the Shuberts, Edgar MacGregor, etc. They show no hesitancy in taking a brand new show and producing it in Chicago. They have access to theatres in New York, in fact are owners or lessees themselves yet they know Chicago well enough to make it stand up as a producing pivot.

Furthermore this past year

Chicago Has Shown

unusual activity in theatrical building which goes doubly for the legitimate as well as vaudeville—much could also be written about the new picture palaces that have gone up in Chicago this past eight months—and there is only one answer. Chicago must be fond of theatricals and must show the right kind of patronage or there would be no inclination to build new houses. By way of illustrating what Morris Gest thinks of Chicago he makes all preparation to take his mammoth spectacle, "Mecca" direct from the New York Century to Chicago where he will keep it as long as Chicago shows any kind of boxoffice endorsement. The same applies to other of the Comstock & Gest shows, especially those, of the calibre of "Aphrodite" and "Mecca."

And by the way of another illustration "Welcome Stranger" was first produced in Chicago. There it ran a long time and was a crashing bangup success. Then it was taken in its entirety, cast and all, to Broadway, where it repeated its Chicago triumph. Sam Harris produced it and there was much conjecture why he didn't try it on the dog in some adjacent town to Broadway and then offer it to New York. But he didn't. He produced it first in Chicago and kept it there for months before he decided that New York would be given a chance to see it.

This is sufficient to prove that Chicago can be a

Producing Success

after all. And with more theatres and with Chicago showing a stamp of approval upon the kinds of shows it really likes there is no argument against the biggest of the show producers making Chicago a production center.

Before many months there will be quite a changed complexion of Chicago theatrically, with one Lester Bryant, comparatively new to the producing and ownership circles, making himself one of Chicago's foremost theatrical men.

Chicago has held her own in vaudeville. Some of the Loop wiseacres there who know everything and are always predicting made a wry face when asked about the business in Chicago during the year and ejaculated that the returns were not what they were cracked up to be. But nevertheless the fact remains

That Chicago's Vaudeville

has passed through a happy and prosperous season. Proof of this can be laid to the activities in both the bigger and small time neighborhoods as well as to the figures from the box offices. And perhaps the best token which includes the Orpheum houses in Chicago is the announcement that the business for the past season in the Orpheum Circuit houses has been unusually good and eclipses former records. That's enough? While from all countrysides especially in the east where reports have business facing a crisis, owing to the closing of mills and factories, the west and especially the territory adjacent to Chicago has been enjoying a continued state of prosperity.

Take the Chicago Palace and Majestic for instance.

Both These "Big Time"

houses have done a bangup business. But perhaps the biggest run of boxoffice prosperity has been at the State-Lake where the continued crowds at all performances have become the ninth wonder of the world. In the local Family Department houses the business as a whole has been splendid and while there have been one or two cases where "pop vaudeville" did not pan out so satisfactorily the swing to pictures has resulted in the houses paying some sort of a profit. Chicago has always been a good vaudeville town in the sense of general patronage. Just a few years ago the Jones-Linick & Schaefer firm opened a new house—the Rialto—at a corner where they were told there wasn't a chance in the world of drawing a dime yet Aaron Jones—the same Aaron who has long been popular in the windy city by the big lake and who for a time delved in politics just by way of getting publicity he couldn't buy and which was forced upon him—just laughed and said "Wait and see." The building went up and the result was that the house paid dividends instead of causing the owners to commit suicide. And still the new theatres come!

And only last week word was flashed hereabouts that the American Burlesque Association via I. H. Herk's offices—Mr. Herk being president of the American Circuit—announced that vaudeville would be mixed with burlesque at several local houses there. In this proposed policy goes the Haymarket which at one time was one of the best paying variety houses in the United States. So the very intention of the American Burlesque heads deciding that vaudeville would prove a boon to their burlesque business in Chicago is just another bit of proof that Chicago can always be depended upon

To Make Capital

out of vaudeville when all other propositions slump, wane or hit the rocks.

MARIE NORDSTROM

Comedienne of rare talent who is offering a dainty sketch written by her sister, in vaudeville. It is entitled "Tick Tock" and gives Miss Nordstrom excellent opportunity to display her versatility

CHICAGO OFFICE

B. F. Keith Vaudeville Exchange

(AGENCY)

B. F. KEITH
EDWARD F. ALBEE

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STATE-LAKE BUILDING - CHICAGO, ILL.

C. S. HUMPHREY, Manager

Merry Christmas and a Happy New Year
from Trixie Friganza

JEANNETTE HACKETT *and* HARRY DELMAR

Season's Greetings to All

Now Headlining Orpheum Circuit
Direction Ralph Farnum—Keller Office

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

A Merry Xmas and Yuletide Greetings to All

MONS. ALEX
RULOFF
and
MLLE. SHURA
RULOWA

Shura Rulowa

Wizards of the Modern Russian Ballet
in
Their Own Dance Creations
Supported by
Ensemble of Russian Dancers

COMING EAST WITH A BRAND NEW PRETENTIOUS PRODUCTION

Original Ideas *Original Costumes*
COSTUMES BY LESTER SHOP—CHICAGO

JACK OSTERMAN

Am spending a Merry Christmas in Ottawa, Canada; and will spend a Happy New Year in Hamilton

Direction
HARRY WEBER

An Appreciation

To S. Jay Kaufman—The Round-the-Towner and
Editor of Dramatic Mirror and Theatre World

For wandering down the highways and byways with an open mind and an open heart for the simple, the beautiful, the unusual and the untried;

For cutting a peephole into the world of dreams and supplying a respite from the humdrum cares of those who must run as they read;

For interpreting life as it is lived in the streets of the town, grim, happy, tragic and beautiful, but always remembering the stars in the sky—

This appreciation is dedicated by one who is
thankful for the blessings of life—small and large

ANNOUNCEMENT

We extend the greetings of the Season and
Announce the establishment of a dependable
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Entrance and Gen. Office

Studio A

Studio B

SAM FOX PUBLISHING COMPANY

Announce the opening of their New York office, under the management of Thomas J. Donlan, assisted by Kathryn Joyce, Jessie L. Ball, Dailey R. Paskman and Henry C. Fischer. We present here some views of the offices and studios, which have been comfortably fitted for visitors and staff, and we extend to you

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To visit us in our Eastern Headquarters at 158-160 West 45th Street—just one door east of Broadway. All are assured of a hearty welcome and we will appreciate the honor of your visit. Naturally, we feel proud of our Eastern Home, which has been arranged in a manner that will prove inviting to our many friends. Our studios were designed especially with a view of pleasing the artistic sense; the decorations, carried out in soft tone colors, give the impression of beauty and comfort. Courtesy and true helpfulness is our motto.

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ANNOUNCEMENT

DR. W. E. BALSINGER

Prominent Facial Surgeon of Chicago

will be at Hotel Clark, Los Angeles, about January 15 for three or four weeks to take care of his many patients among the Moving Picture and Theatrical Profession.

Dr. Balsinger's experience of twelve years' private practice, and his work in War Facial Surgery in France, places him at the top in his work. He offers greatly improved methods in all facial corrections.

Lifting Sagging Cheeks.
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Hollow Cheeks and lines corrected by his improved tissue builder.
No Paraffin used.

Those wishing appointments may communicate with him at his Chicago office, or personally reach him after January 15th at the Hotel Clark, Los Angeles.

DR. W. E. BALSINGER
Phone Central 2950
190 N. State St. Chicago

REPORTS OF ROAD CONDITIONS

(*Continued from page* 1224)

Providence, R. I.

The season of theatricals in Providence as a whole has been most gratifying this season, although the plays as a rule have not seemed to possess a very great sense of individuality. "Sameness" has prevailed to too great extent.

The one and only one dramatic attraction of the season thus far has been Walter Hampden in Shakespeare. Musical comedy has reached the point now where it would seem that its classification depends more upon the cost and elegance of the production rather than the talent contributed.

It would seem that there are still some of those old-fashioned appreciators of the drama left and I have heard their complaints a great many times during the past two months.

WALLACE.

. . .

Rochester, N. Y.

Rochester is a cold and critical city in the eyes of the theatrical profession and the local managers have endeavored to present only the very best attractions to their audiences, with excellent results.

The past season has offered some of the best musical comedies and dramatic productions that are being presented to the public. Several such shows have been presented here before their present successful Broadway showing. Manager Wolfe, of the Lyceum, is to be complimented upon his ability to book such productions.

INGRAM.

Sacramento, Cal.

Business never better in the Movies and all other lines.

TREICHLEY.

. . .

San Francisco, Cal.

Affairs theatrical, with but a few exceptions, have been highly satisfactory here so far this season. The exceptions being due to productions with an Eastern reputation being sent here with inferior casts. Managers may as well realize now that the engagement of cheap actors for road shows headed for San Francisco is false economy. Many of the theatres here have raised their prices to offset the increased railroad and pullman rates, and their patrons have met the raise without a murmur. The picture houses are all playing to capacity.

(*Continued on page* 1328)

The Season's greeting to everybody

STUART BARNES

Direction
James E. Plunkett

1921

To the Dramatic Mirror Friends

Good luck, good health, and Heaven bless you,
May nothing grieve you nor distress you,
May every day in fullest measure
Bring joy in work, a dash of pleasure—
A twelvemonth full of chirk and cheer—
S-o-m-e y-e-a r!

LEON A. BEREZNIAK
Lawyer to the Theatrical Profession
CHICAGO

JEANNETTE CHILDS

Just Finished a Successful Tour of all Orpheum Theatres

Now playing B. F. Keith Principal Theatres

Now in Preparation a New Act for Next Season

Management Norman Jefferies

Merry Christmas and a Happy New Year

William Mandell & Company

Direction Bernard Burke

JOHNNY BURKE

IN

"DRAFTED"

Merry Christmas

To Everybody

JACK WYATT

AND HIS

SCOTCH LADS AND LASSIES

SEND

Christmas Greetings

In Canada for the Holidays

Direction ERNEST EVANS

Season's Greetings

To All Our Friends

Ernest **Anderson** *and* Marjorie **Burt**

Playing Orpheum and B. F. Keith's Principal Theatres

Direction E. K. Nadel

PAT CASEY OFFICE

NOW PLAYING

Season's Greetings

JOE TOWLE

Orpheum Circuit

FROM

Doc Baker, the lightning change artist, and Polly Walker, "The Sunshine Girl," in the breezy revue, "Flashes"

WHAT ENTERPRISE WILL DO

Menlo Moore and Macklin Megley In Association With Harry Weber Produce Vaudeville Hits

About a year ago from the west came Menlo Moore and Macklin Megley. They were young and ambitious. They had been successful in the west. But New York vaudeville beckoned these youthful producers and they answered the call. In association with Harry Weber, the Moore and Megley offices produced one "big time" act after another until seven productions had been made and successfully launched.

In succession appeared the inimitable Doc Baker in "Flashes," the attractive Corinne Tilton Revue, the clever Eddie Borden in "Fifth Avenue," the pretentious and amusing Santos and Hayes Revue, the pleasing "Once Upon A Time," the entertaining "Flirtation" and last but not least a smaller production offering entitled "The Gossips."

Of these the Baker, Tilton, Borden and Santos and Hayes acts are all routed as Keith Circuit headliners. "Flirtation" is headlining the Orpheum Circuit. "Once Upon A Time" is playing the Keith and Orpheum middlewest houses. "The Four Gossips" is also routed for the entire Orpheum Circuit.

The Moore and Megley staff includes Milton Schwarzenwald, composer, and Al. Laughlin, stage director. All Moore and Megley attractions under personal direction of Harry Weber.

The combined efforts of Menlo Moore, Macklin Megley and Harry Weber in "big act" producing have proved winners from the start. Not only was the Doc Baker act given what is termed "the cream of the Keith Circuit," but each succeeding turn obtained a solid route through the biggest variety houses of the United States.

By way of showing the enterprise

"Buster" Santos and Jacque Hayes consulting Dr. "Fix-'Em-Up," a scene from the "Santos and Hayes Revue"

The Huyler scene from the hundred-horse-power revue, Eddie Borden "On Fifth Avenue"

and determination of Messrs Moore and Megley, they took a well known "sister act," namely Santos and Hayes, and notwithstanding that this duo was a sure-fire laughing-standard "team," gave the young women a special vaudeville production, engaged a supporting company of singers and dancers and commissioned scenic artists, composers and lyricists to write them a special revue. It was a gamble, yet the Moore and Megley forces, assisted by Harry Weber, regarded as a booking and producing genius, shaped the turn together, presented it at the Palace, where it proved a positive sensation. The result was that it was booked up for three years with the biggest houses on the Keith, Orpheum and Middle West time routed.

Each act that has been offered by the Moore and Megley offices is now regarded as "sure-fire," and their names upon a turn are now considered by the booking experts of the "big time" circuits as giving them something mighty big, satisfactory, as well as new and novel.

Personally, Messrs Moore and Megley are likeable chaps, having personality plus a determination to work early and late to produce both meritorious and pretentious acts. Mark Vance of the DRAMATIC MIRROR, has time and again in the columns of this publication, bestowed great praise upon the producing ability and foresight of these men. They are a credit to vaudeville.

Menlo Moore stated this week that next season the three-fold producing efforts of Mr. Megley, Mr. Weber and himself will bring out at least three big turns. They are after quality, now that they have established a name for the best there is in vaudeville.

The New York vaudeville agents, at first, looked upon the initial productions from the Moore and Megley offices as a laughing stock idea, but upon watching their wonderful success, changed their expressions. Both Moore and Megley said nothing, but sawed wood and at this festive Yuletide can well afford to sit back and enjoy the generous praise.

Corinne Tilton, with Benny and Western, "The Dancing Messengers," in the "Corinne Tilton Revue"

Scene from "Flirtation," a musical satire on college life, featuring Dorothy Van and Frank Ellis

Fashion girls from the pages of "Vanity Fair," with "Doc Baker in Flashes"

Compliments

MESSRS. LEE AND J. J. SHUBERT

A MERRY CHRISTMAS AND GOOD TIMES FOR ALL

BY R·H·BURNSIDE.
MUSIC BY RAYMOND HUBBELL

A JOY IN EVERY BUBBLE AT THE

HIPPODROME

MANAGEMENT CHARLES DILLINGHAM

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"From a Sandwich to an Institution"

If You Have a Good Act
And You Are Not
Working All the Time

"THERE'S A REASON"

MERCEDES

THE MOST PROGRESSIVE
AGENCY IN THE WORLD

Quick Action and Honest Treatment

LET US ROUTE YOU

Bartsch Gets Many Foreign Plays for Local Stage

Among the foremost Continental dramatists who are under long term contracts to Hans Bartsch are many whose names are already known in this country. Franz Molnar, author of "The Devil," and "The Phantom Rival," Gabriel Dregely, author of "A Tailor Made Man," Melchior Lengyel, author of "Typhoon" and "The Dancer," Carl Sloboda, author of "Tea for Three," Alexander Engel, author of "The Blue Mouse," "Girls," etc., and Hans Mueller, author of a new play accepted by Leo Ditrichstein, are a few of the prominent writers who have turned over to Mr. Bartsch the American producing, as well as the world's film rights to all their plays for the next five to ten years.

On his recent return from Europe, Mr. Bartsch brought back a number of plays which have proved highly successful on the Continent, and which will doubtless appear on this side. Among these are: "The Blue Fox," a comedy adapted by Cosmo Hamilton, "The Wife of His Dreams," in course of adaptation by Edward Locke, "The Fool of the Family," also in course of adaptation by George Scarborough, "Wedding Rings," by the author of of "The Blue Mouse," "Rose of Old Salem," a musical play by the authors of "Maytime," which Messrs. Shubert will produce shortly, "The Blue Coast," a new comedy to be produced with Mme. Bertha Kalich in the principal role, and a light comedy entitled "Beatrice Decides," which Gladys Cooper plans to do.

BROADWAY SEES VERY BLUE SUNDAY

Floats Depict Puritan Punishment

The first of a series of parades which the International Sporting Club will stage to illustrate what might happen if the Rev. Harry L. Bowlby and the Lord's Day Alliance succeed in painting the town blue was held in Fifth Avenue and Broadway last week.

The parade comprised a band and floats, and several humans whose faces were cloaked in misery and sorrow. The band played many funeral marches, alternating them with "Gee, but this is a lonesome town." There were five floats, on trucks drawn by horses liberally decorated with crepe, and each float represented some phase of Puritan punishment, with the characters clothed in Puritan costumes.

The first of the five floats showed a man wearing a ball and chain, with this inscription on the truck: "Are we coming to this because we ride on Sunday?" The second showed a whipping post, with one man standing over another and whaling him good and plenty. He was getting the licking for "whistling on Sunday." The third float showed a man in stocks, the punishment for "kissing his wife on Sunday," and the next one showed two boys locked in a cage for "fishing on Sunday." The last and final float showed a man in a pillory, where he had been placed for "smoking on Sunday." The floats were decorated with crepe.

A MERRY CHRISTMAS

GILDA VARESI
and
DOLLY BYRNE

Authors of "ENTER MADAME"

GUS EDWARDS

wishes everybody

A Merry Xmas and
A Happy New Year

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

CLARE KUMMER

Author of the Season's Success, the Charming Comedy

" Rollo's Wild Oat "

at

The Punch and Judy

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FOR THE SEASON OF 1920-1921

MITZI

In a new musical romance—book and lyrics by Zelda Sears, music by Harold Levey, staged by John McKee, dancing numbers arranged by Julian Alfred —with metropolitan singing cast, dancers and singers in quartettes, quintettes and octettes:

"LADY BILLY"

MADGE KENNEDY

on her return to the speaking stage after three years as a screen star, in a new play by Dodson Mitchell, with Broadway cast including Leslie Austen, Amelia Gardner, Morgan Coman and Edward Fielding:

"CORNERED"

"SHAVINGS"

the Cape Cod comedy success which played for five months last season at the Knickerbocker Theatre, now on a tour of principal cities, with the original cast intact.

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DRAMATIC PLAYS			MUSICAL PLAYS		
Everywoman	Easy Dawson	Madame X	Head Over Heels	The Love Cure	Somewhere Else
Along Came Ruth	Excuse Me	Mary Jane's Pa	Pom Pom	Maids of Athens	The Student King
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Con & Co.	The Galloper	What Alls You?	The Gay Hussars	Peggy From Paris	Tom Jones Woodland
The County Chairman	The Great Name	Miss Patsy	King Dodo	The Prince of Pilsen	The Yankee Consul
The Devil	The Little Damozel	Top O' Th' Mornin'	Little Boy Blue	Sari The Sho-Gun	A Yankee Tourist

For terms apply through your broker or direct to Henry W. Savage, Inc., Stock Dept., 226 West 42nd Street, New York City.

Thomas Wise IN "THE ROUGHNECK" By MR. MILES

Mabel Taliaferro IN "WHEN A MAN'S TOO GOOD" By ANN IRISH

Hobart Bosworth STARRING IN FEATURE PICTURES

Carrie Demar THE INTERNATIONAL COMEDIENNE

June Elvidge (in person) IN "ZOBEDAH, THE CRYSTAL GAZER" By ALBERT COWLES

Harry Beresford IN "SHAVINGS" Management of HENRY W. SAVAGE

Henrietta Crosman IN "EVERY HALF HOUR" By ALBERT COWLES and ROY BRIANT

William Gaxton IN "THE JUNIOR PARTNER" By RUPERT HUGHES

Elsa Ryan IN "PEG-FOR-SHORT" By DION TITHERADGE

Wilfred Clarke assisted by Grace Menken IN "START SOMETHING" By MR. CLARKE

Grace Huff IN "JUST LIKE A MAN" By FRANK CRAVEN From a story by Dorothy Donnel Calhoun and Gladys Ball

Homer Miles IN "CONNIE" By TOM BARRY

Jean Chase IN "PEGGY'S WEDDING NIGHT" By HOWARD CHASE

W. H. St. James IN "JUDGE TRUE" By HOMER MILES

Mollie Fuller IN "COUSIN ELEANOR" By FRANCES NORDSTROM

IN PREPARATION
JULIA DEAN
(new act)
LOTTIE PICKFORD
(vaudeville debut)

JOSEPH HART'S ATTRACTIONS
Studio 4
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IN PREPARATION
MITCHELL LEWIS
(personal appearance)
HANS ROBERT
(new act)

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Season's Greetings

To All Our Friends

From

Sam M. Lewis

and

Joe Young

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

THE BEST IN VAUDEVILLE

Orpheum Circuit

A

MERRY CHRISTMAS

To The Profession at Large

and

To Every Member of The Orpheum Family,

Patron, Artist and Organization Associate.

A Host of Joyous Co-workers

-Grown to 56,000,000 Yearly-

Radiating Daily Happiness

From Forty-Five Theatres

In Thirty-Six

Cities!

MARTIN BECK.
PRESIDENT

MORT H. SINGER.
GENERAL MANAGER

HOW THE FARBERS PUT SONGS OVER

Conversation Mixed With Singing—Clear Enunciation

A song in its original form is never used by the Farber girls, who are appearing with such success, as principals, in the Greenwich Village Follies, 1920, at the Shubert Theatre.

"I think the public have little knowledge of the work we have to do on a song before we use it on the stage," remarked Constance Farber. "So often people say to me, what a very easy thing it is for singers to entertain an audience, all that has to be done is to get a song and learn the words and music and then go out and sing it. But that is just the thing my sister, Irene and I never do. The mere learning of a song, the memorizing of its words, is, of course, not a very difficult task, but a song in its original form is never used by us. It is studied until the song has become a natural conversation and then, its effectiveness is greatly enhanced.

"The important part with us," remarked Irene Farber, "is clear ennunciation so not a single word will be missed by the audience. A song would be entirely ruined for our purposes if the audience missed one word, because the whole song would then become a jumble of mere expressions set to music. Another thing that we give the greatest attention to, is to see that our songs

Are Something Different

something that is distinctive, and above all things else, our songs must have a human touch and a sense of humor.

"We find we get better results by singing a line, and following that by a line of talk. For instance, I will sing 'I feel so dissatisfied' and then in reply to this my sister, Constance, will reply: 'Tell me honey, what have you been denied.' This is not absolute rythm, but working it out as we do it appears as such.

"Another important thing we find, and one that is very essential," added Constance Farber, "is that our melodies are always played softly, as we find audiences will not be pleased when the music drowns the lyric. Nothing can make a song so sure a failure as loud music. I have seen singers on the stage who seemed just to open their mouths and close them, the reason you did not hear any words was because the music drowned all their vocal attempts and this made the singer ridiculous.

We Do Not Accept

songs by random," said Irene Farber. "But we send for a writer and suggest the subject matter for the song, and after the song is completed to our satisfaction, we then have some composer set it to music. This is a great advantage to us, because if the audience likes the composition and music we have something exclusive and a song which is absolutely our own, as we always copyright, as far as the law allows any composition we accept. So you see a song success for us means something more than the mere memorizing of words and the learning of a tune. It has to be something peculiarly our own and decidedly suitable for us before we use it on the stage."

Merry Christmas

—and—

Happy New Year

from

Pat. Rooney

AND

Marion Bent

The Mirror

is the

ONLY

Paper

WITH MORE

ADVERTISING

XMAS 1920

Than Xmas 1919

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"THE BABY GRANDS"

JANE AND KATHERINE LEE

World's Youngest Motion Picture Stars

Now Headlining in Person in the B. F. Keith Theatres

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THE AMERICAN PLAY COMPANY

operates as play-broker and agent for authors, dramatists and composers and maintains an experienced and efficient organization specializing in the business of marketing manuscripts and writing contracts that protect its clients.

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THIRTY-THREE WEST FORTY-SECOND STREET NEW YORK CITY

The Loew Circuit of Theatres

Founded 15 Years Ago by Marcus Loew
Wishes to Extend to Everyone
In the Vast Field of Theatricals
The Best Wishes for a

Merry Christmas and
A Prosperous New Year

We have, all of us, much to be thankful for. The past year has been very good to us, and we hope to everyone whose business it is to entertain the public, whether he be actor, screen player, manager or producer. That the public holds the theatre a vital necessity rather than a luxury in its daily life, is something to be grateful for. To hold public confidence, to continue to give more than value received, to entertain America's millions, is always our aim, and the aim of those who hold the best interest of the amusement enterprises of the nation at heart.

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FRANCINE LARRIMORE

One of the most charming and gifted comediennes of the American theatre, who is shortly to be seen in a new play by Rachel Crothers, entitled "Nice People," under the direction of Sam H. Harris

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

Season 1920-21

RICHARD WALTON TULLY

(James G. Peede, Gen. Mgr.)

IN AMERICA

"THE BIRD OF PARADISE"

By RICHARD WALTON TULLY

(Two Companies)

GUY BATES POST in

"THE MASQUERADER"

By John Hunter Booth

IN PREPARATION

(In conjunction with Percy Burton)

"THE RIGHT TO STRIKE"

By Ernest Hutchinson

IN ENGLAND

"THE BIRD OF PARADISE"

(Two Companies)

IN FRANCE

"THE BIRD OF PARADISE"

(Opens in Paris in January)

A THEATRICAL CHRISTMAS OF YESTER-YEAR

The Story of an Actress and a Boy She Made Happy

BY ERNEST CARR.

IN the year of 1878, when Broadway was a pasture and when the subway was something undreamed of and electricity considered a national joke, the principal means of transportation through the city was by means of stages, horse-drawn, running north and south and from ferry to ferry.

One evening as dusk was approaching, a little boy, cold and ill-clad, was seated in one of these stages. He had no overcoat, yet it was but a day before Christmas. He was huddled up in one

Corner of the Stage

endeavoring in vain to keep warm.

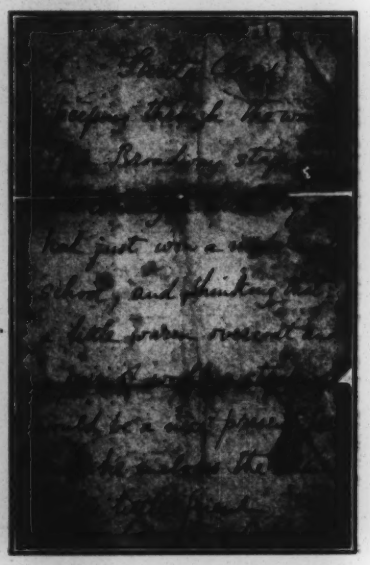
The boy's father was the driver of the stage, at that time but a mediocre position at best, but with five children to support, the driver had to face the chill winds without any other choice. His wage at that time was $1.70 daily, the "daily" meaning 12 hours of

Continous Work

The little boy had the daily duty of carrying his father's meals to him, so that he could munch them between trips.

At the Fulton Street ferry entrance a lady and gentleman boarded the vehicle. The lady was apparently inquisitive and made many inquiries of the child anent his family conditions, etc. The little boy was truthful and explained the fact of his father's position and the reason of the absence of an overcoat.

When the couple left the stage at Eighth Street, following her conversation with the lad, she was visibly impressed and learned his name and address.



A copy of the letter written by Miss Archer to Cornelius Callahan

(Continued on page 1318)

Season 1920-21

WAGENHALS & KEMPER CO.

PRESENTS

THE TWO

GREATEST DRAMATIC SENSATIONS
NOW PLAYING IN NEW YORK

"THE BAT"

By MARY ROBERTS RINEHART
AND
AVERY HOPWOOD

"SPANISH LOVE"

By AVERY HOPWOOD
AND
MARY ROBERTS RINEHART

Two New Productions
IN PREPARATION

NOTE—A special company of "THE BAT" will begin a season's engagement in Chicago on Dec. 27th.

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Season's Greetings

FROM

JOHNNY DOOLEY

AND

YVETTE RUGEL

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Mazel Tov
Harry Cooper

(Walter) (Julia)

Clinton & Rooney

We wish everyone in the world
A Merry Christmas and
A Happy New Year

Also thanking Mr. Edward V. Darling, Mr. Breed, Mr. Goldie, Mr. Quide, and the Boys, Frank Evans and James McKowen, for our successful season.

Direction
Frank Evans

P. S. Thanking friends for their kindness during the N. V. A. Drive. Julia Rooney.

Season's Greetings
to our friends

from

EDDIE FOY

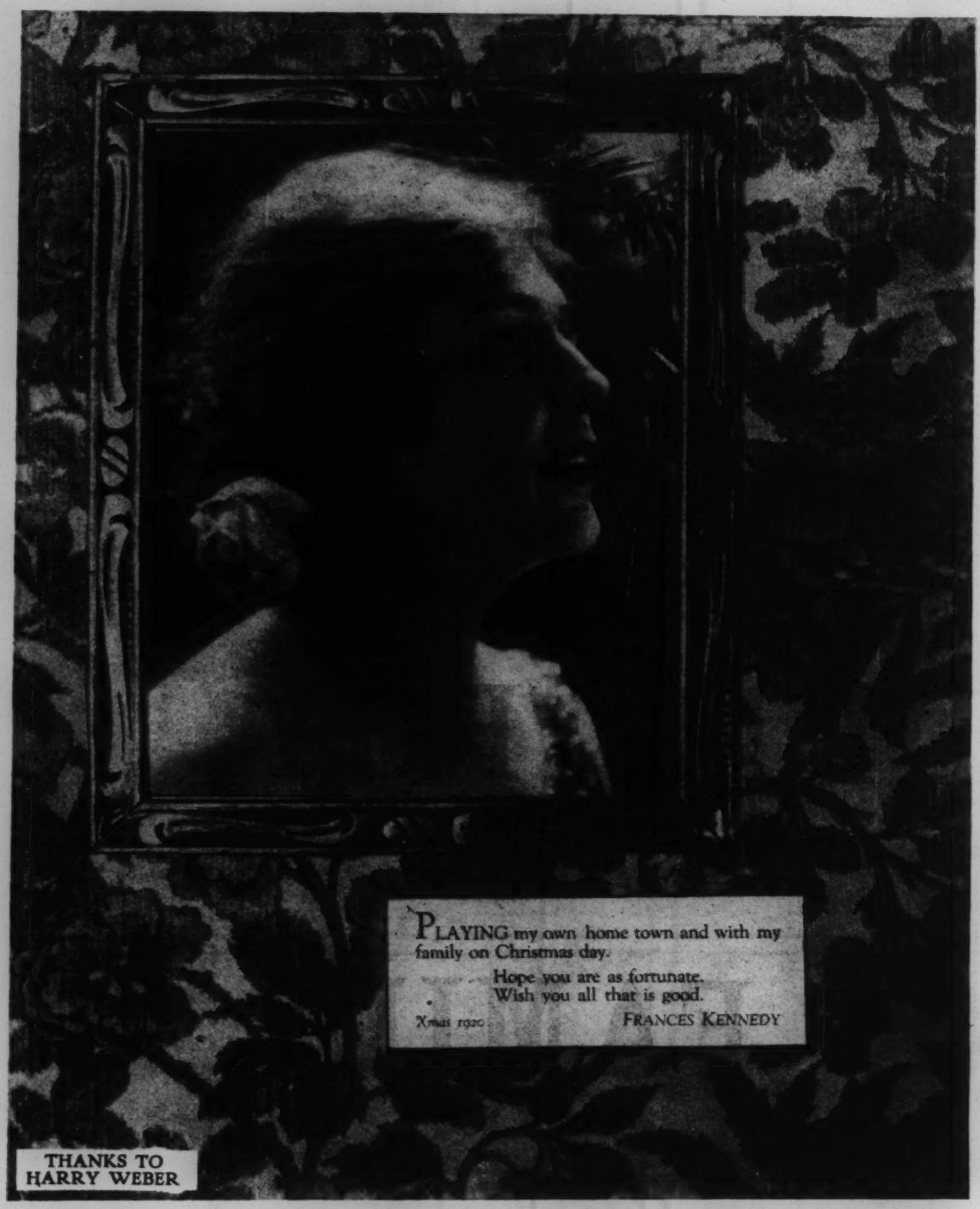
and the

FOY FAMILY

IN VAUDEVILLE

Direction of FITZGERALD

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*


PLAYING my own home town and with my family on Christmas day.
Hope you are as fortunate.
Wish you all that is good.
Xmas 1920
FRANCES KENNEDY
THANKS TO HARRY WEBER

A THEATRICAL CHRISTMAS OF YESTER-YEAR

(*Continued from page* 1314)

The following morning Christmas arrived with no thought of a visit from Santa Claus for the youngster. But soon a messenger boy called at his home, located in an east-side tenement and delivered a bundle to the boy's mother accompanied by the note which is reproduced on a preceding page.

The boy grew to manhood, and, while he never knew

He Never Forgot

the kind woman who remembered him on Christmas. For within the bundle delivered was a brand new overcoat, clothes and a number of other things welcomed by boys at Christmas.

The gifts were deeply appreciated, for they meant that for this boy Christmas had not lost its significance as the period of the year when the spirit of good will prevails. They brought joy to the boy's heart.

Ten years later the boy was a property man employed in a theatre in Jersey City. E. H. Sothern in "The Highest Bidder" opened at the theatre one night, and the boy got the second glimpse of the lady who had sent him the bundle.

She was Belle Archer (nee Belle MacKenzie), born in Easton, Pa., who made her stage debut in Ford's Stock Co. at Baltimore. The acquaintance ripened into a warm friendship, and, while Belle Archer has long since passed into the Great Beyond, Neil Callahan has never forgotten her.

Neil Callahan is now a prosperous cafe owner, having

For Many Years

conducted the cafe adjoining the National Vaudeville Artists' Club. In the parlor of the Callahan home hangs a picture of his benefactor of many years ago and every Christmas, the children of Neil Callahan kneel in prayer to the sacred memory of the actress who made their father happy on a Christmas day many years ago.

RAY SHERWOOD SAYS

If you would like Santa Claus to put some real song hits in your stocking for Christmas, drop us a line and we'll see that you get—

MIDNIGHT

Just said "Tell them I wish them all a Merry Christmas"

SPOOKY OOKY BLUES

Chimed in and said "Tell them I wish them the same"

SOME LITTLE GIRL

Just stepped in and said "Say that I'd like to be with them all on Christmas day"

I'LL BUY THE BLARNEY CASTLE

This Irish Wonder chirped "Tell them I hope it's a Merry and Musical one"

A Merry Xmas to All From

VANDERSLOOT MUSIC PUB. CO., WILLIAMSPORT, PA.

NEW YORK CHICAGO TORONTO MELBOURNE LONDON

RAY SHERWOOD, 645-61st St., Brooklyn, N. Y., Phone Sunset 7985

A Merry Xmas

and

A Happy New Year

HARRY PAYNE

Season's Greetings
To All Friends —

GEO. O'BRIEN

Holiday Greetings

Bert Savoy and **Jay Brennan**

A Toast: *Here's to Us! The Princes of Good Fellows!!*

"YOU MUST COME OVER!"

Some Landlords Can Get More Out Of A Furnished Room
Than We Can Get Out Of A Flat

Greenwich Village Follies
Shubert Theatre, New York
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GEORGE BROADHURST

PRESENTS

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—N. Y. World

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WOMAN AND INVESTMENTS

An Expert Talks About The Fairer Sex and the Stock Market

THE year of 1920 which is winding up its social and business affairs brought out the fact that the women of the American stage displayed unusual activity in the stock market. Of the belief that the new year will double this interest and lead the way for other feminine investors to know in what light they are regarded in stock circles we called upon Miss Kathleen Taylor, manager of the woman's department of Kardos & Co., 506 Fifth Avenue. Miss Taylor is one of the pioneer women of Wall Street, and is thoroughly cognizant of woman's relations to stock investments.

Miss Taylor knows every branch of the stock department, has kept close touch with it for some years, starting her affiliations with the house of John Muir. She studied and observed the market and schooled herself in every phase until to-day any woman dropping in at the Kardos Stock Exchange where a special department is conducted by Miss Taylor for women only will find Miss Taylor ready to tell her anything she may want to know about the market and its operations.

Miss Taylor says: "Not long ago it seemed strange and freakish for a woman to be paying any attention to stocks, and the fact that she might have a business head and operate successful investments apparently did not meet with the approbation of the men who long have held a monopoly upon the market operations. But to-day things are entirely different. The women are not only personally and deeply interested but have shown perception, judgment and wisdom as well as realizing handsomely upon careful investments. Now that suffrage is here the 'fifty fifty' proposition of life is more apparent. It runs even so in business, and therefore brings the woman into her own as a stock investor. Where a woman operated in stocks before it was done through some male branch that showed little interest in the account.

"Please understand me that I am not in the least encouraging speculation. While I am at all times perfectly willing to render every aid possible to the woman willing to invest in stocks, I have no desire to persuade any woman who is unwilling to take a chance with her own money. They say that a woman is a poor loser. I don't think so. In fact, I know of numerous cases where the glove fits the man. It is true a woman has every chance of clearing a nice profit, yet there is a chance of her losing. So if the woman knows all the conditions and then invests and becomes a loser I feel sure that she will accept the result with a smile more than anything else. And, if she wins, well it's a feather in her cap for having exercised the kind of judgment and dispatch that have characterized some of the biggest successes in the Street."

SENATOR

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F. F. PROCTOR

MURPHY

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What's the use of complaining
Where there's a will there's a way
Tomorrow the sun may be shining
Though it is cloudy today
The past year may not have been
What you would want it to be
But here's hoping
The year of Nineteen Twenty-one
Will be all you wish it to be

We wish you everything we wish ourselves
A Merry Xmas and a Happy New Year

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General Manager

EDGAR ALLEN
Booking Manager

BRITISH AND AMERICAN FILM COMPETITION

By Owen Nares

IT has often struck me as rather wonderful that there is a single British Film Production company in existence. It seems stranger still that American companies should establish studios in England to produce films. Americans who have had no experience of working conditions in England would be amazed by the multifarious difficulties which beset the British Film Producer. Very few companies are able to employ star artists for film purposes only. Consequently the producer is always waiting upon theatrical engagements. Two or three days a week are more or less blank because of matinees at the theatres, and infinite trouble has to be taken to fit in scenes to carry on meanwhile.

But the greatest drawback the producer has to face is our fickle climate. For at least 6 months out of the 12 it is as likely as not that mist or fog will hold up the entire day's take. And in the so-called summer when the British producer counts on taking his exterior scenes the chances are quite 2 to 1 against his being able to carry out a pre-arranged day's programme. It needs very little knowledge of the business to realize the enormous waste that these delays entail. No wonder the American producer is years ahead of us and has established an advantage which we can never hope to make good. The American producer can count on immediate release with no large amounts of capital tied up for many months, and a market for his goods. The profits he makes in England are absolutely clear and even if he were taxed £1 per foot on negative sent into this country, he would still be able to put his films on the English market for very much less cost than the home producer can.

Realizing this—and it is an indisputable fact—it is difficult to find any advantage or redeeming feature of our free trade policy. There is no doubt that this factor is killing the film production industry in England, just as it is killing many other industries. If there is a market in the U. S. A. for films with British artists and British settings, no doubt it will pay American firms who have come over here, to produce them. But if they look to

The British Isles

to show them a profit, I fear they will be disappointed. Of course we lost a tremendous lot of time and experience during the war, when the difficulties of production were almost insurmountable, but even had that calamity never occurred, there is no doubt that England can never be a serious rival to the U. S. A. as a film producing center.

It is a great hope with me that one day I shall be able to work in America under the best conditions and see at last how a film really ought to be produced.

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My Greetings at this Joyous Time

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"Poor Little Ritz Girl"
"Blue Eyes"

1457 BROADWAY

A Merry Christmas
. . . AND . . .
A Happy New Year
TO ALL

1416 Broadway
Bryant 4163-4164

Joe Weber

Lawrence J. Anhalt

Lessee Park Theatre

Merry Xmas
To Bab

Happy New Year
To Ermine

Merry Xmas

SAM H. SCRIBNER

and

Happy New Year

I. H. HERK

JOS. L. SHEA

AMUSEMENTS

A MERRY XMAS AND A HAPPY NEW YEAR

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Season's Greetings

Rose & Curtis

Strand Theatre Building
New York

REPORTS OF ROAD CONDITIONS

(*Continued from page* 1300)

Due to the variety of desirable locations, ideal climatic conditions and excellent sites for studios, several of the motion picture magnates are seriously considering moving their base of operations to San Francisco.

DE LASAUX and BARNETT.

• • •

Seattle, Wash.

Business is splendid at all of the motion picture houses in Seattle. The seeming cramped condition of the money market, and the tendency of people in general to curtail expenses has had no apparent effect on the box-office receipts. The Metropolitan (legitimate) and the vaudeville houses are enjoying good business. The outlook for increased activity in the theatre in Seattle is good. The people seem to want amusement and naturally turn to the theatre for it. MENDELL.

• • •

Selma, Ala.

The Academy of Music and the Walton Theatre serve as the chief places of amusement in this territory.

The season thus far has been very gratifying to the public as well as to the theatres, and a feeling of optimism prevails for the future as evidenced by the improvements being made by the local play houses. A great deal of credit is due to the untiring efforts of the energetic manager, A. B. Butler, for the high glass attractions as well as pictures that are being shown here. SCHUSTER.

• • •

Tacoma, Wash.

This city, with a population of 100,000, has but one real theatre, the Tacoma. In this playhouse the legitimate is not as great a factor as it once was. As a rule, any good play is well patronized. Camp Lewis, near Tacoma, now has about 8,000 men, as against 50,000 or more during the war. The number of men in the shipyards is less than 5,000, or one-half what it once was. For these two reasons, and adding to these the increasing number of idle men, the patronage of playhouses is less. COLE.

• • •

Troy, N. Y.

Troy has always been known among theatrical people as one of the best show towns, for its size, in the country and many new productions were tried out here. With the coming of moving pictures the two first-class theatres were given over to the screen. Mr. Proctor built a high-class house for vaudeville and moving pictures with occasionally a road show but if Trojans want to see the high-class productions they are obliged to go to another city.

Henry Ford is soon to erect a large plant and will employ about five thousand men. Ford's coming will make a change in this respect. One large vaudeville firm has bought property in the heart of the business section and will start building as soon as Ford begins operations and this will probably lead to a legitimate house. EVANS.

• • •

Vancouver, B. C.

The moving picture situation in Vancouver this fall is very healthy.

(*Continued on page* 1336)

Merry Xmas and Happy New Year

BERNARD
AND
CARROLL

A Merry Christmas and a Happy New Year

SIX BROWN BROTHERS

SEVENTH SEASON WITH

FRED STONE IN TIP-TOP

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Merry Xmas

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IN "Welcome Stranger"

Management SAM H. HARRIS

To

All friends

a Merry and a

Happy

Ted Snyder

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Season's Greetings

to

Everybody Including

DAVE CLARK

from

GRANT CLARKE

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"Boss Mangan" and Stage Director in Shaw's

"HEARTBREAK HOUSE"

At the GARRICK

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Merry Christmas and
Happy New Year
FROM
STANLEY L. PRICE

A MERRY CHRISTMAS
and a
HAPPY NEW YEAR TO ALL
WILL HIGGIE
THE DANCING SENSATION
Featured With Santos and Hays Revue
Presented by Menlo Moore and Macklin Megley

READ WHAT THE CRITICS SAY

"Mark"
DRAMATIC MIRROR

This included a dancing phenomenon, *Will Higgie*. His dancing is indeed marvelous. *Higgie's* Russian routine took the Palace house by storm Monday afternoon and stopped the show completely.

THE GRAND RAPIDS NEWS

Will Higgie, whose wonderful exhibition of hock dancing in the Santos & Hayes revue is making a big hit with Empress audiences, stopped the show dead when he burst as a surprise on New York. Higgie is a find of Macklyn Megley, one of the producers of the act, who is now here watching its work. He is not Russian, but American by birth, though his dancing is of a style generally associated with the Russians. He is a new arrival in big-time vaudeville.

BOOKED SOLID. DIRECTION HARRY WEBER

Christmas Greetings

ALEXANDER OUMANSKY

Ballet Master of the Capitol Theatre

New York

Season's Greetings

GEORGE OTTIE
McKAY and ARDINE
Now with George LeMaire's and Ben Reubens'
"BROADWAY BREVITIES"

Season's Greetings

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Business Manager

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B. F. KEITH CIRCUIT

BERTHA KALICH: A STUDY

A View of an Unusual Personality of the Theatre at Close Range

TO the layman it is most difficult to separate the actor from the role, to recognize the individual in the artist, and so one approaches Bertha Kalich with much speculation as to whether he will find a heroic figure suggesting the Mediaeval "Monna Vanna," or the Greek Goddess Sappho melting with love; a baleful, sad faced "Marta," a severe heroine of "The Kreutzer Sonata" or a tantalizing, dreamy "Rachel" fired with the ambition to soar? Perhaps a "Riddle Woman"?

But none of these is Kalich—and yet all. For it is a

Riddle Woman

one meets—a personality that within its exquisite simplicity of manner, wholesome charm and sincerity, holds the possibilities of all other women, all types, all ages, all feelings, all humanity—because she herself is human; human with a vast realization of life and a deep understanding.

You see a frail woman, a little above medium height, a white face of delicate, regular features, large brown eyes of compelling beauty, red, sensitive lips, and a tightly drawn mass of rich, dark hair.

Bertha Kalich is of that fortunate height, neither tall nor short, which is the secret of her transformation from the 15-year old hoyden of the first act of "Rachel" to the superb and stately Lilla Olrik in "The Riddle: Woman." She can look a tall classic figure and then again shrink into a

Mere Slip of a Girl

with equal ease. It is this build and form of body that helps Kalich subject herself to the demands of her imagination.

But above the physical is the psychic subjection that swallows completely Bertha Kalich and reveals instead the Lilla Olrik, or Monna Vanna, Sappho and Rachel. For like the caterpillar that winds about itself the concealing cocoon only to emerge the butterfly, so Kalich's personality is absorbed little by little as word for word she studies the will, the motives, the moods of a character in bringing to life the creature of an author's imagination.

Mme. Kalich never studies, poses or gestures for a realistic play. She does not believe

In Laboring Over

the physical values of a part.

"All gestures," she explains, "come instinctively as the actress feels the character she portrays, and then remains only the question of elimination. An artist is recognized by what she does not do.

"Nothing has lasting value in art that is merely photographic." For that reason Kalich is not one of these actresses who believes in studying movements or facial expression in a mirror, or visiting asylums and hospitals to see how their inmates behave in order to depict them on the stage. She believes the power of imagination determines an artist.

Kalich dislikes the term "emotional actress."

She Prefers

quiet, sensitive scenes and the subtle give and take in parley to the climatic outbursts generally understood by the word "emotional."

"Very often," says Kalich, "lines in a play are so written that they sweep you along for 'open emotion' and the difficulty lies in trying to restrain and curb yourself to do just the opposite. As in music, when a composition is written in heroic key, the conductor holds back the sweep of tempo and crescendo to give a more subtle interpretation."

Madame Kalich believes in a well balanced cast, and is happy when playing with fine actors. She does not like to stand out from among them, but, on the contrary, to be part of the picture, and keeps in the background as much as is compatible with the situation.

"The stage is the

Actor's Work-shop

and it is there that the players should shape and chisel their material to make a finished whole. Arduous rehearsals are the necessary evil to a finished performance."

When the old-fashioned romantic school of acting was in vogue, Mme. Kalich came to the American stage fresh with ideals of simplicity and severity in interpretation. At the time the stages of Europe were giving "realistic" dramas everywhere, and Bertha Kalich produced "The Kreutzer Sonata," one of the first of that school in New York. It met with ready response from the public. "Since then," she says, "naturalism has taken such hold of the theatre that it is no longer real life but common-place that we see—mediocrity robbed of form, style and poetry. There is not sufficient satisfaction to an artist in acting realism. It is not stimulus enough to the imagination.

"The theatres of Europe before the war

Were Producing

imaginative dramas in an imaginative way. There may not be a large public for such dramas at present, but the time will come again when the people's taste will call for a higher form of expression. One need not necessarily turn to Shakespeare—the Italian poet, D'Amunzio, is still undiscovered ground for American audiences, and Maeterlinck will live forever, because his characters are painted in the new school of suggestion—a sentence of monosyllables having infinite meaning. The selection of the meaning is the delight of a player."

Those who had the privilege of watching Madame Kalich's work will readily perceive in it the qualities and characteristics which differentiate her so strikingly from practically every other actress in the American theatre. There is the supreme poise, the delicate shadings, the subtle inflections that native-born actresses so rarely endow their work with.

The drama which is largely current in our theatre is inclined to deal more with physical action than with psychological development, and as a consequence there is less possibility for the actress to acquire the subtler methods of those who have the advantage of training in the European theatre.

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Compliments

of

Harold Skinner

Appearing in

COMSTOCK AND GEST'S

Production

OF

"Mecca"

Compliments

of

ROLLO LLOYD

Christmas Greetings
to all my friends
and
Best Wishes for a Happy
New Year!

Melville Morris

Jerome H. Remick Co.
219 West 46th Street

Willie and Eugene Howard
To our Friends
"In and Out" of the Profession
We Wish Them a
Merry Xmas
and Happy New Year

"THE PASSING SHOW OF 1920"
THE WINTER GARDEN

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Christmas Greetings

FRANK **INNIS** AL **BROS.**

"TWO MEN ABOUT TOWN"

(Direction Harry and Leo Fitzgerald)

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Season's Greetings

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"The Woman of Bronze"

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and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS, FRANK A. BRADY, Professional Manager, 1537 BROADWAY, NEW YORK CITY

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A Merry Christmas

MAY VOKES

in "THE BAT"

Management WAGENHALS & KEMPER

A Merry Christmas

and a

Happy New Year

to all my friends

HERBERT ASHLEY

LOUIS ALBION

From **"SCRAMBLED WIVES"**

To **"THE TOY GIRL"**

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REPORTS OF ROAD CONDITIONS

(*Continued from page* 1328)

Road shows have been conspicuous by their absence this fall. Now that times are normal there is a fresh demand for good plays, but none are offering. The few attractions of note booked for the next few weeks at the Avenue are coming from England. WOOD.

• • •

Vicksburg, Miss.

The theatrical season in Vicksburg, Miss., although business conditions are not of the best, due to low price of farm products, has been very good. Manager Bernie Mulligan of the Saenger interests, has booked some of the best attractions on the road. WEIMAR.

• • •

Washington, D. C.

From fair to good business marks the Washington theatrical season so far. Quite a grist of new plays have made their bid for popular approval and unfortunately a number have fallen by the wayside. These will probably be rewritten, and again be produced with probably better results. Those deserving plays have been thoroughly appreciated but it must be said that conditions of today are different from the war period when the city was over crowded and anything was welcomed for amusement and relaxation. The playgoers of the present must be satisfied. The new year will undoubtedly witness a much desired improvement, many of the biggest and strongest attractions being on the way.

The motion picture world is very much alive. All the leading houses, Crandall's chain of seven, Moore's Rialto and Garden, Lowe's Palace and Columbia, presenting a brilliant array of leading screen stars in their latest releases. WARDE.

• • •

Waterbury, Conn

The after-the-war readjustment of business, it seems, would naturally affect the box-office receipts of our theatres.

But as yet they do not give any evidence of falling off of patronage. Waterbury is the center of the brass industries, and some of our larger factories are reducing the number of their employees to a considerable extent. CASWELL.

• • •

Willimantic, Conn.

Up to the present time the theatre and picture business in this section has been booming in the face of industry on short time. This week the Billy Allen Musical Comedy with change of play nightly has showed to packed houses and the superior excellence of the organization was probably responsible for the big business that drew largely from nearby towns, emphasizing the *"Mirror"* idea that good companies that give value for the money need fear no slump whatever the industrial conditions.

The picture business also has been remarkably good.

On Dec. 6 the American Thread Co. announce that they are going on one day a week until further notice, which may cause some local diminution of patronage. PALMER.

MERRY XMAS AND

VINCENT O'DONNELL

(THE KID McCORMACK)

HAPPY NEW YEAR

Best Wishes for a

Merry Christmas and Happy New Year

—FROM—

Maud Lambert and Ernest R. Ball

Direction of Pete Mack

Compliments

of

JACK O'BRIEN

A MERRY XMAS

TO

MY FRIENDS AND OTHERS

—

JOHN L. McCUTCHEON

DIRECTOR OF

"DETERMINATION"

W. J. FERGUSON

now with

D. W. GRIFFITH

in his forthcoming production

Recently in

" PASSERS BY "

and

" THE DEEP PURPLE "

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181 Midwood Street
Brooklyn, N. Y.

Xmas Greetings
To All
My Friends

Leslie King

Asst. Director

"Determination"

Sylvia Breamer

wishes
everybody

A Merry Christmas

and a

Happy New Year

WILLIAM *and* GORDON
DOOLEY

Are
Still

WILLIAM *and* GORDON
DOOLEY

Best to Everyone. Take It or Leave It

FRANKLYN ARDELL

Headlining in the Keith Theatres in his remarkable novelty comedy playlet, "King Solomon, Jr.," with a company of nine beautiful and talented feminine players

NORMA & CONSTANCE

TALMADGE

WISH YOU ONE AND ALL

A Joyous Xmas and
A Happy New Year

EDDIE LEONARD

MAX MARCIN

220 W. 48th St., New York City

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"3 Live Ghosts"

By F. S. ISHAM

(Now at Nora Bayes Theatre)

WILL PRESENT

" The Dim Light "
By Louis K. Anspacher and Max Marcin
" Welcome Mary " . . . . . By Zelda Sears
" It Looks Easy " . . . . . By F. S. Isham

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H. H. FRAZER

Offices of Winthrop Ames

244 WEST FORTY-FOURTH STREET
New York City

EDWARD LYONS, Manager

CAPTAIN STOLL'S BIG MOTION PICTURE ENTERPRISE

"Determination," Super Production Is Nearing Completion At Grantwood Studio

"IT can't be done," was the unthinking statement of a number of people supposed to know all about such things when Captain F. F. Stoll announced not much more than a year ago that he was going to get the necessary finances to produce a super-feature photoplay that would cost around half a million dollars.

"It can't be done," and they talked learnedly of bulls and bears and the Street and banks and a "nervous" market. But it could be done, and Captain Stoll did it.

Then those who had insisted that it could not be done because they did not know Captain Stoll were forced to admit that he had shown something to the wisest of them. "But it took a Wizard to do it," was the way they excused their previous wet blanket throwing.

To the many who really know Captain Stoll, however, the fact that he was successful is a seemingly impossible undertaking came as no surprise.

When he starts out to accomplish a purpose, he does not rest until it has been brought to a successful state of completion.

This Has Been True

not only of his super-feature "Determination," but of various other enterprises.

When he was superintendent of free mail delivery of the Chicago Postoffice, he announced many improvements and innovations, and he met with the same assertions that it couldn't be done. Just to show them that they were all miles off the track he went ahead and did it, and they took the refuge in the same excuse, "Yes, it was done, but it took a Wizard to do it."

All through his life Captain Stoll has been upsetting "it can't be done" ideas. He did it when he put on the great Elk's Festival in 1906 at Salt Lake City.

Before that he did it during the mad, mad gold rush to the Klondyke, when he mushed over unbroken trails to locate finally in one of the richest gold fields in the world.

When you come to know Captain Stoll well, however, you are not amazed at the things he accomplishes, because you begin to realize his indomitable stick-to-it-iveness.

For eleven long years the captain

Has Been Working

on his wonder picture "Determination," not all the time on the production, but for tireless years gathering the story, that when it would be finished, it would be as perfect as possible.

Financing himself, he made several trips to Europe, studying the locale for his picture at close range in London and Paris. Thoroughness is one of the mottoes of the Captain, and so he was not satisfied with just a

(*Continued on page* 1344)

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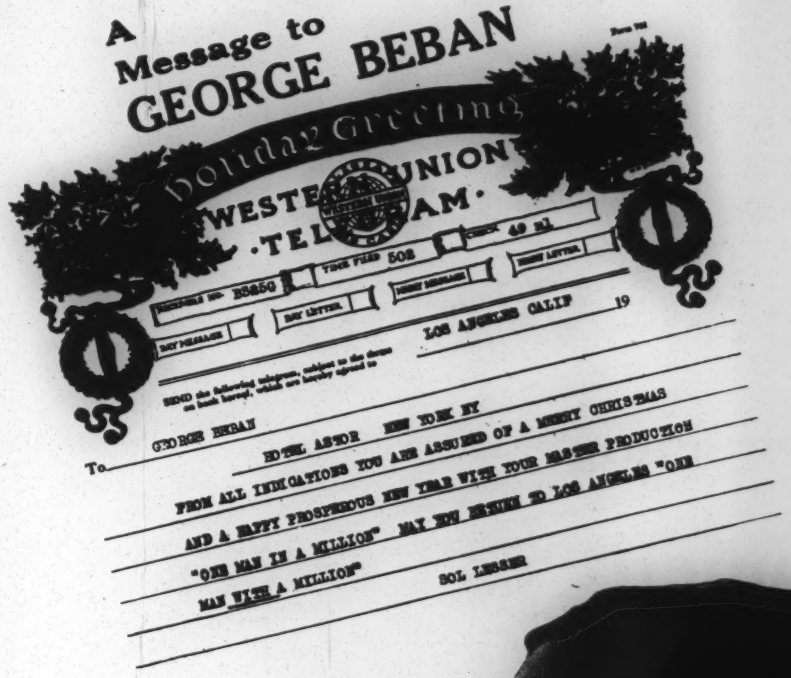
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WESTERN UNION
TELEGRAM
LOS ANGELES CALIF 19
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AND A HAPPY PROSPEROUS NEW YEAR WITH YOUR MASTER PRODUCTION
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MAN WITH A MILLION"
SOL LESSER

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Irene and Constance

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George B. Seitz

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GREETINGS

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JOHNNY BLACK

Composer of Dardanella

wishes every one a

Merry Christmas

and

Happy New Year

CAPTAIN STOLL'S ENTERPRISE

(*Continued from page* 1340)

tourist's view of Whitechapel. He had the assistance of

Scotland Yard

in finding out who his characters were, then he went and lived among them, penetrating their homes and their hearts, until he felt that he knew the underworld as well as its own members knew it.

"Determination" is a story that deals with humanity, and it could not be written by one who did not know human nature in its most complete analysis.

Captain Stoll did not rest until he felt that he knew the complex characters of the people about whom he was to write, hence it is that "Determination" is destined, it is said, to be one of the greatest human interest stories of all time.

One of the great reasons for Captain Stoll's success is that he possesses, as do all who

Make Their Mark

in this world, an infinite capacity for taking pains. He is a stickler for perfection, and his first and last instructions to the able staff with which he has surrounded himself, is that nothing must go into the picture that has not been perfected as far as it is possible for human hands to make it so.

If One Wanders

through the exteriors that have been built at the studio over on the Palisades, he is most of all impressed with the attention that has been given to seemingly small details.

"Determination" is largely laid in London, therefore it must be so well produced as to give a real Londoner not the slightest opportunity to find the slightest fault with the picture. Even the merest extra must pass muster before the keen eyes of Director McCutcheon, and the result is that the Cockneys

In the Picture

look like real Cockneys and not like Yankee farmers.

The super-feature is now rapidly nearing completion at the studios of the United States Photoplay Corporation in Grantwood, N. J., of which the Captain is president. The cast and the studio staff is working literally night and day under the able guidance of Director McCutcheon, in order that the picture

May Be Ready

for cutting and titling by the first of the year, bringing the release the latter part of February.

"Determination" is the handiwork of Captain Stoll, not alone in its financing, but in its making, and will stand on its release as a real tribute to a real "Wizard."

It has been a long time in the making, but by allowing ample opportunity to complete every phase of the production and see that every detail is perfected to the last possible degree, Captain Stoll will achieve a genuine motion picture classic, whereas a hurried throwing together of scenes could result only in a mediocre whole or even worse.

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Hilda Carling

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To the Members of the Company and Staff
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And to Our Enemies

A Merry X'mas

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Was Alive
He
Would Wish
A Merry Christmas
To All His
Pals

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Wishes
A Merry Christmas
To All
Pete's Pals and to
All Pals of Bob Dailey

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ASK ME

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EDWARD L. BERNAYS

CAN you tell me please what happened to the Welsh Players? They were wonderful when they came to New York, a number of years ago. I think they were all excellent actors. What has happened to Eleanor Daniels? She was a little wonder. Did she go back to Wales or is she in production here?

DOROTHY HEALY.

Paterson, N. J.

The Welsh Players, as far as we know, disbanded some time ago. It was as you suggest a great pity, since they were an exceptional group of players. Eleanor Daniels has since been seen in "La La Lucille," in which she took the comedian role with great gusto and success. I believe she has also visited Wales to attend the national festival in honor of her cast. At the present moment she is living in New York City.

* * *

Can you give me please some information about Maude Adams? I love her very much. I think she is the greatest actress the world has ever had. Is she going to appear in New York? And why don't we read anything about her?

VARIAN GREENE.

Brooklyn, N. Y.

Maude Adams, it was rumored for a time, was to have taken the leading role in the new Barrie production. Numbers, like you, will be disappointed to hear that this charming lady of the stage is still in retirement. No announcement has been made as to when she will reappear.

* * *

Can you please tell me where the "Girl in the Limousine" company will play Christmas Day, as I wish to send a member of the company a Christmas gift.

MISS RAY LYONS,

503 Valley Road, West Orange, N. J.

There are two "Girl in the Limousine" companies, and both will play Christmas week; the Southern Company in Little Rock, Arkansas; and a Western company at the Curran Theatre, San Francisco, California.

* * *

Who supplied the costumes for "Lady Billy," in which Mitzi is starring?

New York. H. T. R.

They were supplied by Mme. Frances and Bergdorf-Goodman.

* * *

Is Pola Negri a German actress? Is she coming to America?

Edna Potter.

Pola Negri is a Polish actress who has had most of her experience in Germany. It is reported that she is coming to America next year to fulfill a picture engagement.

* * *

What are the names of some reliable play agents in New York?

A. L. Burkitt.

Laura D. Wilck, Alice Kauser, Sawyer and Jordan and the American Play Company.

* * *

What is the biggest musical comedy song in New York now?

B. P. Hart.

It is generally believed that *The Love Nest* from "Mary" is the biggest song hit.

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DOLLARS AND SENSE

By INVESTOR

The Best Informed Financial Writer of the Country Tells of Market Conditions and Offers His Services to Mirror Readers

AFTER every period of feverish speculation comes a day of reckoning. This is the sobering up period, when the financial world, figuratively, puts a towel around its head and drinks deeply from the old stone pitcher. Just now, we are in such a period. History repeats itself. Oil stock swindlers have been rounded up in droves and Ponzi has collapsed, pleading, an old disease with a new name—financial dementia. Hundreds of us may get over our fever, but we'll never be the same.

But there is another speculative situation which has not yet been washed out. It is much more difficult to turn on the hose here, because international commerce and banking are involved. This is the foreign exchange situation. Over in Hoboken, a great many people with strong leanings towards Germany are hoping to make a million dollars grow where one once grew, by buying foreign securities, with the hope of making money on the exchange.

Foreign Exchange

is a mysterious word. Few of us know a great deal about it and all sorts of situations which are unexplainable otherwise, are laid to foreign exchange. The advertising columns of newspapers and the whispered word of salesmen, promise great profits from buying foreign securities which will mature at some early date, when exchange has returned to its normal level.

"When will this level be reached?" the question is asked. Echo answers, "We don't know." But to those who have studied the situation, it is quite apparent that many of us will have our hands crossed on our chests and be carrying a lily in them, with all the accompaniment of slow moving carriages and soft music, before it returns to anywhere near its former level. The fluctuations of marks, for instance, grow smaller and smaller, and closer and closer to a normal line, which is much lower than before the war.

Over in Brussels, a conference broke up recently which had this question of "pegging" the exchange at a much lower rate than it was formerly. Nothing decisive occurred and there will probably be a good many more meetings. If the exchange is "pegged" at this lower level it will mean considerable loss for some of us and if we still go on speculating a great many of us will be relieved of the necessity of carrying our sack of money on our overburdened shoulders.

The Situation in Europe

is, to say the least, unsettled and if you buy internal loans to be paid in foreign currency, it is safe to look

(*Continued on page* 1362)

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NEW HARRIS PLAYS

Big Plans For New Year Are Announced

Sam H. Harris has outlined his plans for the productions he will make in 1921. Mrs. Fiske will star in "Wake Up, Jonathan." This is a new comedy of American life by Hatcher Hughes, a lecturer on the drama at Columbia University, and Elmer E. Rice, author of "On Trial." The play has been produced under the direction of Harrison Grey Fiske. After a brief road tour the play will be brought to New York.

At Atlantic City next Monday night Mr. Harris will present Francine Larrimore in Rachel Crothers's new comedy "Nice People."

In the first week in January Mr. Harris will have three attractions in New York, "Welcome Stranger" at the Cohan & Harris Theatre, "Little Old New York" at the Plymouth, and on Jan. 3, Grant Mitchell will make his New York appearance in "The Champion," a comedy by Thomas Louden and A. E. Thomas.

Richard Bennett and Ernest Truex have been added to the list of stars under Mr. Harris's management. Mr. Bennett will appear in a Scotch role in "The New House," by Louis K. Anspacher.

A new comedy, "Pomeroy," by Miss Clare Kummer, has been obtained for Mr. Truex.

New theatres which will be under the Harris management next year are the Music Box, New York, and the Sam H. Harris Theatre in Chicago.

. . .

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Brewster's Millions

(*Continued from page* 1273)

Monte was on the point of making his feeling toward Peggy known, he was startled by a remark which came to his ears from an open window of the cabin. It was Harrison speaking and the captain was listening. "You will have to crowd on steam. We must reach Vapena tomorrow."

The ubiquitous Mac appeared on the scene at that moment and also overheard the remark and coughed, rapping covertly on the window in an effort to warn those inside that Monte was listening. Harrison, however, failed to get the signal and continued: "Do you know what it means? If we arrive at Vapena tomorrow we will save Monte Brewster $200,000!"

"I will do my best,' answered the captain.

Mac and Peggy, both realizing that the

Fat was in the Fire

stood speechless as Monte sprang to his feet angrily. He said nothing, however, but hastened to the cabin. He met the captain just emerging: "Turn this boat around and go the other way!" he commanded.

Harrison and Pettingill, also aware that Monte now knew all, urged the captain to do nothing of the kind. Peggy, followed by Mac, also entreated the captain, and the girl, indicating Monte, shook her head. The strain has unbalanced his mind," she said. "He is incapable of giving orders."

In spite of Monte's expression of grieved reproof, she refused to amend her statement and the balance of power being on the side of the others, the captain agreed to obey.

"Everybody is against me," said Monte. "Even you!" as he looked at Peggy sadly.

His expression changed to one of determination, however, and he left hastily for the deck, the captain following. Monte entered the pilot house and ordered the man at the wheel to turn the vessel around. The man refused to obey and Monte pushed him out of the way and

Grasped the Wheel

A struggle ensued and finally the owner of the yacht was forcibly ejected from the pilot house. Picking himself up, he hastened toward the hatchway leading to the engine room. The engineer, reading a newspaper in the corner, failed to see him as he descended the ladder. Hastening to the engine Monte turned on all the petcocks and pulled out all the safety valves. Quickly the room was filled with steam and the engineer, still failing to note Monte's presence sprang to his feet in fright and hastened up the ladder.

(*To be continued next issue*)

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Dollars and Sense

(*Continued from page* 1354)

at the transaction as a speculation only, not as an investment.

Now, here at home, there are many seasoned securities which can be purchased at a price to yield from 5½ per cent to 7 per cent. The time is abnormal and it will not be possible six months from now to purchase these securities on anything like the present levels.

This statement is made advisedly, for during the past few weeks, have come increasing and encouraging reports about the efficiency of employees which is bringing the total production of plants to a much higher level. This increases supplies of all kinds and the ever present law of supply and demand accounts for reductions in those commodities which are needed for every day living.

Sugar, automobiles and cotton goods have followed silks and other lines, so that now there is

Little Question

but that the price of merely living and hammering out three squares a day will not be so prohibitive as it has been for the past year.

But what about the building situation? During the past year many of us have forsaken our homes on "The Avenue" and moved far over the east side, because of high rentals. As a compensation for these removals, we now have a bird's-eye view of street baseball and family difficulties, permeating an atmosphere of garlic and fried cabbage.

Otherwise, the benefits are almost negligible and all this has occurred because, they tell us, the price of building materials is so high that capital cannot be

Profitably Invested

in building projects, such as apartment houses. That, in a measure accounts for it, but the increase in rentals is by many thought to far exceed the shortage in building. It is encouraging to hope that labor, which is now demanding $1.25 to $1.50 an hour, will be glad to busy itself for $1.00 within the next few months.

"But how do all these things

Affect the Price

of securities?" you ask. In this way we find the price of bonds always has, and probably always will go up as the price of living goes down, and the money which you invest today in bonds maturing in five or ten years from now will be worth probably double what it is today

From a good many quarters, it is predicted that a large number of failures will take place between now and the first of the year, due to restriction of credit and

Bad Financing

and the thought which immediately follows this, is "How will this affect bonds and stocks?" In order to discuss this intelligently, we have to keep in mind that the stock of a company relies on its earning power for its dividend. If the company "goes bust" the stock goes with it. But if the bonds are an underlying obligation, they are still backed by the foreclosure value of the property. The investor will eventually get his money.

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IS THAT SO!

Henry Hull, Alma Tell, George Marion, and other members of the "When We Are Young" Company appeared before the Theatre Assembly at the Hotel Astor last Friday in the first act of the comedy.

Madeleine Van has introduced a new song called "Sweetie" in "Hitchy Koo."

Charles Ruggles, of "Ladies' Night," has been picked to represent the New York Athletic Club in the national handball tournament next year.

Francis Wilson and *De Wolf Hopper* will open in "Erminie" at the Park theatre Jan. 3. The supporting cast will include Irene Williams, Madge Lessing, Rosamond Whiteside, Jennie Weathersby, Alice Hanlon, Warren Proctor, Alexander Clark, Robert Broderick, Adrian Morgan and Richard Malchien.

The name of the new Winter Garden production has been changed to "The Passing Show of 1921."

"Tickless Time," a one-act comedy by Susan Glasbell and George Cram Cook, has been selected by Adolph Klauber as the supplemental bill for his special matinees of "The Emperor Jones," which he will give at Selwyn Theatre beginning Monday afternoon, Dec. 27.

Harmon MacGregor is appearing in "Mixed Marriage" and seems to be making as big a "hit" as he did in "The Dawn of Ireland."

The Bergen Players, an organization of amateur actors of Jersey City, have arranged to produce a new comedy-drama by Bide Dudley entitled "Ways and Means."

The annual benefit of the Actors' Fund will take place on the afternoon of January 21 at the Century Theatre.

Brock Pemberton will present Zona Gale's "Miss Lulu Bett" at the Belmont Theatre, Dec. 27. The cast includes, Louise Closser Hale, Carol McComas, Catherine Calhoun, Georgette Varden, Lois Shore, William Holden, Brigham Royce and Willard Robertson.

A play entitled "The Bird's Nest" has been placed somewhat silently in rehearsal by Fred C. Whitney. The cast includes Julia Dean, Orrin Johnson, Jessie Busley and Kenneth Hill.

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The "Dramatic Mirror" called Bret "the most successful film editor in the world," and the celebrated "Zit" of the New York Evening Journal has pronounced him a "master of art-captioning." All the other trade papers and New York newspapers have spoken in highest praise of his writings.

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Flint, Michigan	Lambs' Club, 130 W. 44th St., New York City	Who's Who in America 1920-1921

IS THAT SO!

Los Caritos, the Spanish dancers from the Royal Opera House, Madrid, who were brought to this country by Wagenhals and Kemper to appear in "Spanish Love," have been placed under a two-year contract by the managers.

George Marion, now playing in "When We Are Young," will give his spare time to directing the productions of the students of dramatic art in New York University.

Ann Irish has written a playlet called "When a Man's Too Good." It is said Tom Wise will have the stellar role.

Harry Langdon of "Hello, Lester" has been given a three-year contract by John Cort.

Moran and *Weiser* and *Orth* and *Cody* added to the cast of the "Century Midnight Revue."

May Thompson, appearing in "The Half-Moon," has been given a long-term contract by Charles Dillingham.

Walter Irving has returned from a southern trip. He also visited the film studios on the Coast. He has written many scripts for the pictures.

Joe Keaton is now with his son, Buster Keaton, on the Pacific Coast. Joe and Buster, with the mama, Myra Keaton, formed the Keaton Trio in vaudeville for years.

F. H. Druit, secretary of the Lambs and *J. D. Shaw,* auditor of the club, may join the ranks of the profession. Following the appearance of Mr. Druit at the recent Gambol, in which he showed ability as a dramatic actor, and Mr. Shaw surprised the club with his tenor voice, offers have been made Mr. Druit and Mr. Shaw by The Bohemians, Inc., the producers of the Greenwich Village Follies, 1920, to join the cast of that production.

"When We Are Young" ends its engagement at the Broadhurst theatre on Christmas Day, opening the following Monday in Boston. It will be followed at the Broadhurst by "Over the Hill," the William Fox film now at the Lyric.

"Jim Jam Jems" will conclude its New York engagement at the Cort next week, due to a contract with the incoming attraction, "Transplanting Jean," made at the beginning of the season. John Cort will send the play on tour beginning at Buffalo Monday, Jan. 3.

"Mecca," the spectacle which has been at the Century all season, will leave that playhouse on Jan. 22, and move on to Chicago by special train, to open at the Auditorium on Jan. 25, immediately following the Chicago grand opera season.

The first performance in New York of the London production of "The Beggar's Opera," which Arthur Hopkins is to present at the Greenwich Village Theatre, will take place Monday evening, Dec. 27, instead of Christmas night.

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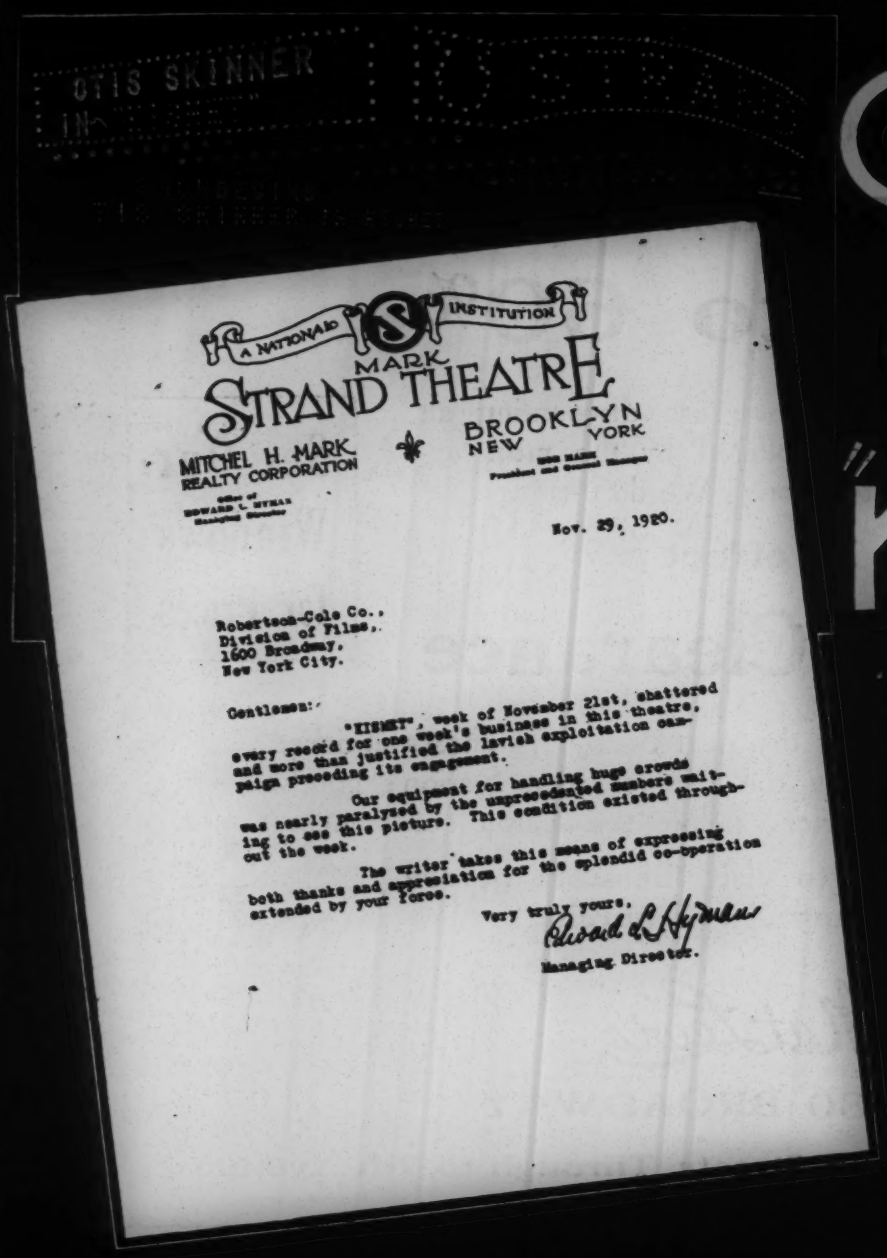

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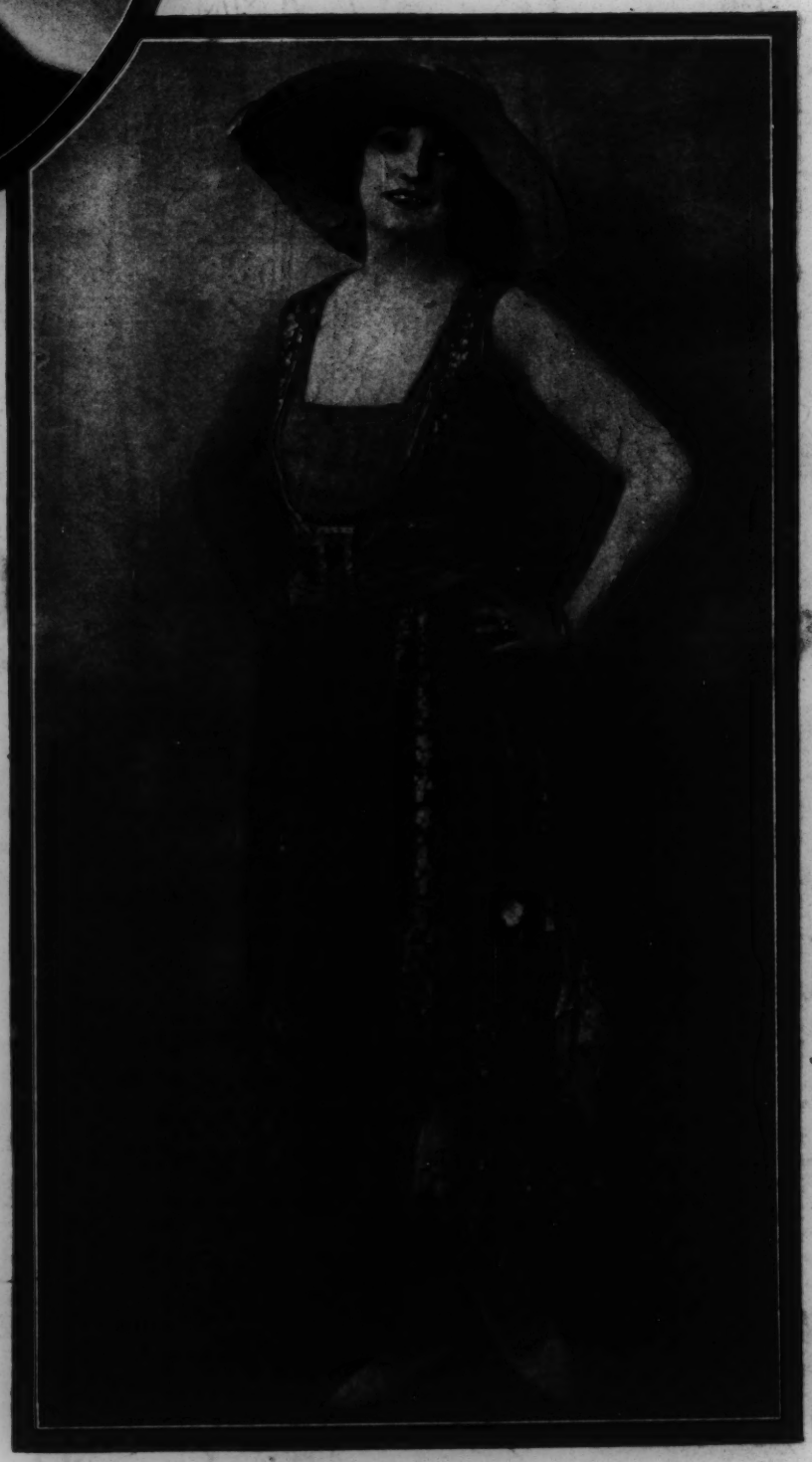

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